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Q Film QUEENS

AN OVERVIEW

by BRUCE MOLLOY

Late last year, the Australian Film Commission reported that in 1990-2 Queensland had replaced Victoria as the second largest producer of film and television drama in Australia.¹ Queensland's share of production accounted for 24% of Australian production compared with New South Wales at 37% and Victoria at 28%. Considering that, in 1988, production costs were still less than \$5 million and the state film agency, the Queensland Film Corporation, had been disbanded and several of its officers charged with



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land, the emergence of a revitalised film industry provides an interesting case study in the development of a regional film industry.¹

The fortunes of the Queensland film industry reaching more than \$100 million of production in a calendar year (as it has already in 1992) seemed so remote as recently as 1991 that when I presented a paper, "Hollywood on the Gold Coast: Towards a Regional Film Industry", at the Australian Communications Conference in Sydney, *The Australian* sent its media reporter to interview me, expecting it

was a send-up. After I convinced him that it was in fact serious, he recorded a long interview then told me – in the same way – that I was deluding myself, and that there would never be a film industry in Queensland. The interview ended on a typical note: when.

What has caused this unexpected development to take place?² The theme arose in the course of a session for a film industry among certain key players. This vision has been translated into a strategic plan for drawing the various elements of film industry, business, culture and education together to form an environment which encourages synthesis.

¹ Bruce McKillop is Professor and Head, School of Media and Journalism, at the Queensland University of Technology. He is a board member of the Brisbane International Film Festival and the Queensland Cinematheque, and a Convenor of the Pacific Film and Television Commission.

The key players in the represented Queensland film industry comprise the state government through its film agency Film Queensland, a government-owned company called the Pacific Film and Television Commission, and Warner Roadshow Studios. Supporting players include such cultural organizations as Brisbane Independent Filmmakers, Women in Film and Television, and the Brisbane International Film Festival, as well as the film and television committee of Arts Training Queensland and various educational institutions. Analysis of the composition of the various film-related committees and working parties indicates, unsurprisingly, a cross membership which is instrumental in ensuring that the major players in this filmic version of alphabet soup are at least aware of the overall strategic vision informing the broad plan, even if they do not always share it.

This overview describes the operations of Film Queensland and the Pacific Film and Television Commission, and their place within the broader strategies for a Queensland film industry.

Difficulties arise in applying a strategic plan to the whole of Queensland (as it is perceived when you consider that the distance from Melbourne to Brisbane is about the same as the distance from Brisbane to Cairns). When people living north of the Tropic of Capricorn, like the residents of Rockhampton, Townsville, Mt Isa and Cairns, talk of "southern Queensland", the reference is to those living in southern Queensland, not those dwelling south of the Queensland border. Collectively, the latter are "Missions" or "backlanders". Paradoxically, problems of distance are offset to some extent by a strong sense of state identity. This parochial desire to overshadow the southern states is a main reason not to be ignored in assessing the drive towards a Queensland film industry.

Of course, the notion of a "Queensland film industry" is not unproblematic. Whether providing a location for American films and television series, thus ensuring some degree of continuity of employment for local actors, technicians and creative personnel, constitutes a Queensland film industry, or whether the production of films and television programmes relevant to Queensland is a critical element of such a regional industry, are questions for ongoing debate within local production circles.

The foundations of this overall strategy were laid in 1990 and 1991. During this period, the sunset clause in the charter of the Queensland Film Corporation was replaced by the Queensland Film Development Office in late 1988. Plans for a media-media complex adjacent to the Warner Roadshow Studios at Coopers were included in the Queensland bid for the Multi-Function Polis. When this bid, initially successful, was dropped because the government was unable to guarantee relief to the land, Premier Goss decided to pursue the more promising Multi-Function Polis proposal anyway. One of those was the Pacific Film and Television Complex.

At about the same time, new management had taken over the film studios in Coopers, since they had moved to Brisbane, as a result of a deal between the former National Party government and Denis De Laurence. The new owners were Village Roadshow, which then entered into partnership with Sawworld Industries and with the Time Warner organisation to form Warner Roadshow



ANDREW STRENGTH AND TERRY O'NEILL, LARRY WALKER, BERNIE BROWNE

Studios. To secure the government investment it was essential to convert the studios from what appeared to be profitable business. The Pacific Film and Television Complex was to become an important element in this process.

Film Queensland

When the discredited Queensland Film Corporation was replaced in 1988 by the Queensland Film Development Office (QFDO), the newly-appointed director, Michael Macnamer, was reported as *The Courier Mail* in claiming that, "with proper location marketing", an annual production target of \$100 million was possible.¹ Despite this promise, Macnamer decided to return to Victoria in 1990, and the QFDO project officer Richard Sawston took his place. Sawston has provided over the revitalisation of the state's film industry overview. The QFDO operating budget grew from a round \$700,000 in 1988 to \$3.25 million in 1993. The appointment of a delegate QFDO role was changed early in 1990 to Film Queensland, and the parallel growth of the Pacific Film and Television Commission (PFTC) allowed a division of responsibility between the two organisations. Film Queensland concentrates on the development of local film and filmmakers, while the PFTC strictly maintains and oversees production. This neat division of duties is complicated by Richard Sawston's role as managing manager of PFTC, thus ensuring some government say in on-day-to-day operations, while a curious division of the Queensland government's Arts Division, Greg Andrews, is a PFTC board member.

Many of the measures to stimulate film and television production in Queensland originate with Film Queensland, but are managed by the PFTC, in conjunction with officers of the Queensland Treasury. One of these is the \$44 million revolving fund available for low-interest loans, secured against pre-sold export guarantees. This was announced by Wayne Goss at the opening of the 1992 Brisbane International Film Festival, of which Film Queensland is the major sponsor. At this year's Festival opening, Goss announced a further \$750,000 available for locally-based filmmakers to bridge shortfalls in production funding. There is little doubt that Goss holds a high regard for the film and television industry in Queensland.

Film Queensland offers a range of other incentives such as writing, pre-production and marketing. Sawston states that general Film Queensland policy aims to target specific individuals and their projects: "We're able to identify particular producers, carefully evaluate their projects, and then support them with considerable funding." Among producers who have moved (or returned) to Queensland to take advantage of this approach are Ross Dignity, Duncan Pratt, Ross Colman and Jonathan Shell, whose company, Westbridge, is based in Port Douglas.

When people living north of the Tropic of Capricorn ... talk of "southerners", the reference is to those living in southern Queensland, not those dwelling south of the Queensland border. Colloquially, the latter are "Americans" or "cockroaches". Periodically, problems of distance are offset to some extent by a strong sense of state identity. This perched desire to acknowledge the southern states is a motivation not to be ignored in assessing the drive towards a Queensland film industry.

Serwart looks forward to Film Queensland reaching success similar to *The Heartbreak Kid* (Michael Jackson, 1993) or *Proof* (Joeylyn Moss house, 1991). "Our most notable success to date has been involvement in the production of *Broken Highway* (Lance Mullen, 1993), which was entered for exhibition in Cannes." He is adamant, however, that Queensland should not be seen as simply a location for Hollywood-style films. "We're confident that Film Queensland projects will reach the standard expected of the best Australian films, and our success in providing feedback that this is so." He is heartened by the success of Laurie Mullen, and other directors with strong Queensland links such as Trevor Moffatt and Jackie McKinnon. Donald Crombie is currently completing a feature, *Rough Diamonds*, while the television series *Crossed* (produced by Westbridge, follows in the tradition of children's television now helmed by *Butterfly Island*, *Animal Park* and *Slippy*.

Among Film Queensland's other responsibilities is the task of stimulating film culture. This includes provision of funding for short films, film-project development programmes and other production-related measures. It also provides assistance to the educational process, with Film Queensland working with the local Australian Film Radio & Television School representative, Queensland University of Technology, Griffith University and the TAFE sector to ensure a continuing supply of trained personnel. This role recently culminated in the appointment of the state's first training coordinator to facilitate assignments, internships and programmes leading to the transition of graduates into industry.

The Film Queensland brief extends to supporting cultural organisations. Serwart sees a need for these groups to collaborate, a view supported by the Australian Film Commission. "There's enormous energy and energy in this area," says Serwart. "Our goal is to provide a focus and perhaps turn what's presently somewhat of an unguided missile into a guided one." Another long term aim is the establishment, with federal support, of a National Centre for the Moving Image in Brisbane. As Serwart says, "It's almost an accepted part of Queensland mythology, the lack of federal support. I think we have every right to demand it, and I think we'll get it."

QUEENSLAND FILM QUEENSLAND'S FIRST MAJOR RELEASE, *THE PEARL COLONY*



Pacific Film and Television Commission

Although it started out in 1991 as a subsidiary of the QFDC, the PFTC now has a separate existence as a government-owned company limited by guarantee, nominally responsible to the Director-General of the Premier's Department. The PFTC is controlled by a board of directors and functions as an economic benefits catalyst, designed to attract production to Queensland.

From the outset, PFTC board members identified the need for a two-fold approach to the problem of attracting business. First, potential producers should be identified and approached; second, infrastructure would need to be in place. This infrastructure was seen as both "hard" (the technology and plant to support all aspects of the production process) and "soft" (the personnel required to provide creative, business and technical inputs into the industry). The aim was to make possible the full production and post-production of films and television series in Queensland. Prior to these plans was Warner Bros/Burton Singleton, and the objective was to ensure that it became a "one-stop shop". Both aspects of the strategic approach had to proceed simultaneously if the objectives were to be achieved.

Robert James was appointed chairman of the office in 1991, while Richard Serwart, director of Film Queensland, was appointed marketing manager. During the early days of the PFTC, most business was expected to originate in Japan and South east Asia, but increasingly the source of business proved to be the U.S. A major attraction for U.S. producers has been the differential between the value of the Australian and U.S. dollars. As James states, the bottom line is always the principal motivation for producers, but the professionalism of the PFTC has given Queensland a competitive edge over other possible production centres with equally weak currencies. This professionalism includes high-quality location surveys and assistance to detail on location shoots, access to specialist expertise and equipment, and assistance in dealing with such issues at all levels of government.

This level of service, described by Gale Anne Hurd, American producer of the \$22 million feature, *The Pearl Colony*, as "equal to the best in the world", is supported by the range and diversity of locations, and by the various incentives managed by the PFTC. These include \$10 million involving production fees, the \$1 million fund for payroll tax rebate on film with budgets that exceed \$3.5 million, and the crew subsidy scheme, which returns up to \$100,000 for productions which use Queensland-based crews.

The PFTC is a lean operation with an operational budget of around \$900,000. As well as the chief executive, it has a location liaison manager, an investment manager, a coordinator who handles travel, marketing and programme coordination, and a secretary. Prospects are shown movies of the week for U.S. networks, such as the recent *Mercy Mission* (with a \$3.5 million budget), through tele-leases and television series, such as *Time Trax* (1992), to big budget feature films such *Super* and *The Pearl Colony*. The next major production scheduled for television is the NBC mini-series *Gaps*, based on James Clavell's novel, while the Australian



Film Culture in Queensland

The various organisations dedicated to advancing film culture in Queensland depend largely on Film Queensland and the Australian Film Commission for a considerable proportion of their funding. As Richard Schwartz suggests above, the two government agencies seem to favour some neutralisation of these organisations for economic reasons. An analysis of the rôle and functions of the various organisations, the *Culture-People Report*, was undertaken in 1992. Currently Andrew Zeffinso, manager of the South Australian Video Centre, has been retained as a consultant to prepare a report on implementation of the *Culture-People* recommendations.

In Brisbane, the major film cultural organisations include Brisbane Independent Filmmakers, Women in Film and Television and Queensland Cinematheque. Brisbane Independent Filmmakers, under the energetic leadership of Jonathan Hardy, has recently expanded its range of activities to include exhibitions and seminars. Women in Film and Television continues to serve its members quietly and efficiently. Queensland Cinematheque, after a flurry of activity in 1992, is currently experiencing a major identity crisis as it endeavours to redefine its aims following the implementation of the National Cinematheque programme.

Following the success of the 1990 Queensland Images Festival, access occurred for the first time to a full-scale international film festival in Brisbane. The festival, which was held in 1992, incorporated both considerable popular content and a significant Asian component as a distinctive feature of the Brisbane Film Festival. These Asian films were recommended by Tony Rayns, who, together with David Stratton, is a major programming consultant. The 1992 Festival was an outstanding success in terms of attendance and critical response. The next ambitious 1993 Festival retained the 1992 levels of attendance. Film Queensland is the Festival's major sponsor, supported by the Australian Film Commission, Warner Roadshow and the bookbinding firm Morgan.

One of the most successful screening series in Brisbane is conducted by the State Library of Queensland with annual annual series of around 8000, despite the limited capacity of its theatre. Also worthy of note are two regionally based indigenous media groups: Murri Image is located near Gympie, and the Toowoomba Aboriginal and Islander Media Association (TAIMA) is north Queensland. Both Murri Image and TAIMA are active in production, skills development and related cultural activities.

Conclusion

In response to receiving the Claxton Award for leadership and contribution to Australian filmmaking at this year's Brisbane International Film Festival, Paul Cox stated, referring to the energy evident in Queensland film culture, that "There's a fire burning in this city." This comment might be applied with some justification to the level of film and television activity of all types occurring in Queensland.

Acknowledgements: The assistance of Richard Schwartz and Robin James in preparing this article is gratefully ordered.

1. AFC National Survey of Film, Television and Video Production, 1989-91.
2. The national history of the QFC is described by Helen Evans in her contribution to Jonathan Demme and Bruce Mithler (eds), *Queensland Images in Film and Television*, University of Queensland Press, 1992.
3. *The Courier Mail*, 13 November 1992.

component of the Paul Hagan project, *Lightning Jack* (total budget \$33 million), was shot in Queensland.

The supporting infrastructure has expanded greatly since the first series of Murri Image. Impressive use is being made by Los Angeles for editing. The need for a film processing laboratory was also met early on and satisfied this year by the establishment of the Artlab facility on the Warner Roadshow Studios site. A pre-fabricated, easily jointly funded by the Multi-Function Police and Department of Industry Trade and Regional Development is currently assessing the economic viability of developing a state-of-the-art post-production facility on or near the Warner Roadshow Studios complex as part of new techno-park developments.

James is realistic about the levels of production that might be attracted from the U.S. and Asia:

What we can do is provide services particularly to Asia because we have the creative expertise and the experience, and this is the U.S. for low to medium budget production. I'd be surprised if we attract much high-budget American production.

The PFTC board is aware of the scepticism and criticism directed at the PFTC by those who believe its activities conflict with its goal to preserve Australian culture through indigenous production. However, the PFTC board believes that the two types of activities can be reconciled. As James puts it,

I see them as complementary. I don't see why we can't reflect Australian culture in local film and television production, while simultaneously marketing our services, our expertise and our location, all of which are world-class.

Policy directions for the PFTC are set by its board, which comprises a cross-section of members representing film and television, government, tourism and marketing, finance and education. Such a cross-section brings a breadth of skills and experience, and this pays off particularly in the process of strategic planning. This emphasis on planning has, in James' terms, distinguished the operations of the PFTC: "Too often the film business in Australia has been the preserve of the gifted amateur rather than the professional. If the film industry in Australia is to survive, it will be through thorough planning and the application of sound business principles."

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Vicini

Romance, m

Andrew L. Urban interviews

With *Rough Diamonds*, director **Donald Crombie** is attempting something deceptively treacherous: a genuinely Australian film with all the innocent charm of a Disney family movie – and similar box-office success. One of the elements that will either make or break this ambition is **and Jason Donovan**'s debut as a leading man – not as smooth-faced young pop star, but as a slightly scruffy cattleman – and single father. Donovan is Mike Tyrell, whose life changes when, in a moment of inattention, the cattle truck he is driving hits a car parked on the side of the road. The car belongs to Charisse Bright (Angie Milliken), an ex-singer turned barrister's wife on the run from suburban life. *Rough Diamonds* is based on an original script by Crombie and Christopher Lee. The film is produced by Damien Farer, in association with Beyond Films and Southern Star Entertainments, with major financing from the Australian Film Finance Corporation and Film Queensland. It was mostly shot on location in Boonah Shire, Queensland. Andrew L. Urban visited the set during filming at Toongoolawha which, Urban notes, "the producers have carefully disguised" is the film by renaming Boongoolawha.

Rough Diamonds

music and cattle theft



Donald Crombie

While possibly best known for *Gunite* (1978), *Carby's Child* (1979) and *Playing for the Boys* (1988) — a mix of vastly different films — Donald Crombie (above) has no director features, co-directed one and made several tele-features and miniseries.¹ Two of these features have won awards on either Australian or international festivals.

What was the genesis of the film?

It all began when we were filming *The Bushman in North Queensland* back in 1977. We were driving out of town one day and happened to go past a road gang. Whoever was driving us around said, "See that chap over there on the street. He owns Rockhampton Downs, 40,000 hectares of prime beef country." I was fascinated with the thought of a man, who on paper would be a multi-millionaire, having to work on the roads. I then learnt about rural debt and how people who own large tracts of land are sometimes literally penniless. I thought there was a movie in that, particularly for city dwellers.

I then wrote a social drama on commission for Film Australia. It was all very well intended and well meaning, but it never got made. But I kept thinking about the idea and over the years it evolved. I realised that if it were ever going to get up, it would have to be an

entertainment. The question was how to make it entertaining. The story about a carthorse gang broke on the riding the banks, even with modern-level stars, is not going to really attract money because people assume it will be depressing. So we went through around a million the music elements and the theme.

Was the idea of Mike being a musician added after you considered Jason Donovan for the role?

No, it was written into the script during the course of development, some three or four years ago.

Mike can sing, but he is not the singer in the story — Christine is. She is the one with the experience and a good record or two in her past. Mike's got a reasonably good bush dance hall singer.

In theory, we didn't need to have a singer like Jason or Mike. After all, Ange Miliken is not doing Christine's singing voice. But, obviously, it is an advantage to have someone who is known as a recording star.

To what extent does Rough Diamonds get to deal with the issues you discovered in the bank?

When you first meet Mike he's driving a cattle truck. You don't realise he's a carthorse, you think he's a truck driver. And then it evolves that he actually owns this property and he is trying to stay out of the hands of the bank. He's driving for a living, not because he wants to.

Do we learn why he is in debt?

You know he owes money to the bank. We don't go into it, though. We are not giving a lesson in rural economics.

The bank is represented by Arthur (Jeff Truman), who keeps trying to squeeze Mike's goat tail. He is a rather pompous but quite likable character. He's somewhat intellectual and tries desperately to be liked. He actually believes that he is doing the right thing by his customers in suggesting that perhaps it's time they gave up and moved on.

I think Arthur's quite a real character from what I've read and heard about rural bank managers. But he's not a villain; he's one of the archtypes.

Is there a villain?

No, I don't suppose there is. Arthur is the nearest thing to one. He's the threat.

In terms of streamlining the script, did you had any qualms about the fact that almost all the characters seem to be nice, positive people?

No. It was a conscious decision not to create black characters. It is probably easier to write truly bad people, but we were trying to find the right lightness of tone. That was the biggest problem, not making it too slapstick, or too serious, trying to find the right levels of the comedy.

The ending suggests a rediscovery of the original Australian style of humour, that is, coarse, colourful humour best exemplified by *Crombie's Dundee* (Peter Faiman, 1986).

Yes. Almost all the secondary characters have some ironic touch that is based on truth. The doctor on the film, for example, although he doesn't have any lines, is based on a doctor that I actually saw once. I won't name the town, but that particular doctor liked to

¹ The other features are *The Bushman* (1978), *The Selling of Angel Island* (1981) and *Kelly and the Squealer* (1981). With Ben Housham, Crombie directed *Ruthless Under Arms* (1983), which was made as both a feature and a mini-series.

drink and it was well known that he liked to drink. At a table — and I love this — one of the back-packers came off his horse and was lying next to the ground. There was a long silence and suddenly this voice said, "Get the doc." And the doc, who was there in the ring-side, weaved out and ran towards this fallen cowboy. Somebody then called out, "Look out Jim, the doc's coming." With that, the cowboy looked up and ran in the opposite direction. — We put that in the movie.

A lot of the film is based on observation. Part of the comedy must well come from the observational character and the kind of things they do — like the dog on the property who sleeps in the back of the car that's always left open. Of course, this could also be the film's weakness, too, because if you don't notice these things or don't find them funny, you might not find the film particularly funny, either.

This is also not a film where the dialogue conveys all the humour. There are not many wags and puns. It mightn't be the greatest dialogue in the world, but it's not.

I was very offended by one of the script commentators which said, "Didn't like the American influence in the dialogue." I thought, "Well, bugger me, I don't know where the American influence is. I have no idea." Sure, people say "okay", but that's been with us a generation or more now.

I think the film is very genuinely Australian, which will either make it or sink it. We took the deep breath and said, "This film's going to be a genuinely Australian film. We are not going to allow any influences to come in from overseas. We are going to avoid having an American lead." Actually, a Texan playing Mike was seriously suggested by one of our financiers in the past. We have been through a fairly turbulent trial, but we managed to make having a story about a Texan who happens to be living in Queensland.

Can you put a label on the film?

Yes. The label is "romantic, music and cattle film", which I hope is going to be washed to the side on the film. I think that sums it up really well.

Did you live in the bush for a while to observe all these things?

No, but I come from a family where previous generations were on the land. Maybe I have some sort of affinity with those sort of characters.

The other thing about this film is that everything is coming out with some sort of truth. There isn't any moment which I think is false. I hope that makes it work.



DEBORAH MAILMAN



JOHN HENSHAW

You have a well-recognized career, having made some films of loving value.

Some better than others.

Where does *Rough Country* fit in that context? Are you enjoying the present more than before?

I find the present extremely difficult, maybe because that is a personal project. It was not something I was offered.

These days it's so hard to make a personal movie, or a film that you have generated yourself with producers and other people, that for it not to work would be a real tragedy. For that reason it is harder.

It's also harder because we don't have as much money as we should have. I know everybody says that. But when we were doing the reality of how much money we could get to make it, we took a deep breath and said, "We are still going to make the movie and not cut a lot of the scenes or replace the more expensive elements in the script with scenes of people just talking." In other words, we tried to make it a movie, not a television. And I think we might have succeeded, although it's really too early to say.

How did you do that?

Well, it's fairly quite intensive. In television and in most movies, a lot of the dialogue is conveyed by people sitting in rooms and/or talking. With this film, there's a question about how scenes where people move through. For example, there is a scene where the girls are talking about what the bull is going to mean to them and, instead of finishing all that dialogue and then a new scene, they actually jump

on a schedule and continue the scene in the traveling vehicle. That is very expensive to do—in splice 45-second sequences into a 35-second sequence and a 40-second sequence done on a traveling shot. That's the sort of thing that probably separates this movie from a sitcom, more so than the lenses you see.

How, then, were the cost savings achieved?

By not filming over 8 weeks, and trying to do it in 6. Every day had to be planned meticulously, right down to the number of shots. We can do about 10 set-ups a day, so we plan the coverage to fit that. There isn't time to say, "That doesn't work that well. Let's try and do it another way." It really has to work the first time.

Everything has been planned to the nth degree, and it's been an extremely efficient production. Apart from the weather problems, nothing really has gone wrong. We haven't lost time because we haven't planned something properly.

We did lose time with the animals, however. I think if we'd have known what was ahead of us we might have taken a deeper breath. But we didn't know. We went into it like virgins, not having done extensive work with bulls before.

What didn't you expect about the bulls?

The nearest way of separating dress drama around a bull is being a vet. When you work with beasts, everything moves all the time, and you can't control it. Bulls also keep moving. They like shifting their weight. Our main bull weighs 1.3 tonnes, so, when it decides it doesn't want to stand there, no one is going to say, "Please, stay on your marks." And we had seven bulls in a line when we did the cattle-judging sequence, in very powerful words!

CRUISE AND MITCHELL: MICHAEL O'NEILL



The other thing we discovered is that by using a bull with a hump—or one with a hump—is a mistake. It's just not behind the hump. The bull is actually taller than people. Haley Toney (Kimberly, Mike's sister, and the bull's handler)

You can laugh about it now, but it caused a bit of tension. Our shooting ratio is higher than it should be in a normal drama because we had to get the shots in get the drama right when working with the bull.

When you talked to DCP John Seckos, what were the explicit things you discussed?

We got photographs out of *A Day on the Life of Australia* and looked at the outdoors, the sun. We talked about how to access the verandah of the homestead we should see the countryside. We didn't want to expose you for the verandah and let everything else turn out.

We also talked a lot about the house. Virtually everything is shot on a 35mm and upwards lens. They give a slightly longer effect and everything is packed in. We don't use wide-angle lenses very often—only sometimes with the bull. They make the bull look bigger.

Is it a black bull?

No, it's a red and white bull. It knows it's a champion. It's better than most of the crew!

In the script it's described as a deep thinker. So, when things are happening around it, you cut to the bull and it's thinking.

The score of the bull being moved through Brisbane is very funny. The bull sounds on the back of this opening. It's a very capital animal, looking around. To me that is funny.

How did you cast the bull?

We looked for a bull that seemed a concept that the audience would feel comfortable with. Some bulls look mean, and an audience wouldn't feel comfortable seeing a small girl holding a big mean-looking bull. This bull you can smile.

I don't mean this in a primitive sense, and I wouldn't want it to be taken as such, but there is a whiff of Disney in this. We have a charming, good-looking cat and we tried to make the film as attractive and charming as possible.

As far as the marketing of the film goes and in potential for success, I have a feeling that the film which have really worked in Australia have been three generations films. That is, three generations can go and see them without their missing a beat. A grandpa can take his 13-year-old grandchild and know that they are not going to be confronted with nudity, sex, violence, etc.

We are aiming at the people who don't go to the pictures a lot, but who will come out for a special Australian film.

I remember going to see *Crashville* (Daniel and a half-hour movie), and I was amazed that whole families were at the pictures and not out, the kids and the grandpas. I'd never seen that before.

When we were designing this film, we aimed for that market. That probably explains how why there aren't four or five seasons in the film. For example, there aren't four or five seasons between Angus Mitchell and James Morrison. I mean the market we got to that is when he takes his shirt off on one or two occasions.

When I arrived on set, the first thing I saw was Mike and Charlie having outside the door of a pub. You photographed them to be moving around as they kissed, like in a slow dance.



DAVID J. PHILLIPS FOR EW

That's the end of the movie. There is a song where Christine is singing, because she goes on and becomes a singer. The whole story is they keep pulling a part, coming together, pulling apart, and finally at the end of the movie they are together — in the good traditions of the sort of cinema that we love.

What about the music? Is it all original?

No, we are using three classics, "Help Me Make It Through the Night", "Could I Have This Dance?" and the Johnny Horton hit, "Two Strong Hearts". The rest are original. I'm not quite sure whether they are Australian original or whether they have been got from a pool.

There is only one song that has been written especially for the movie, which is the title song, "Rough Diamonds". Ler Kennaghan sings that. The music producer is Garth Porter, Jason flew to Sydney and did his vocals with Garth. He sings "Help Me Make It Through the Night."

How much singing is there all together?

Jason will be singing 6-8 minutes. There is about 10 minutes of singing all together.

Are you aiming for about 95 minutes?

That would be about right. The story itself is fairly slight, so we wouldn't want to drag it out any more than that. Of course, if it worked at 100 minutes we wouldn't say no. But it would have to really convince us all that it was working, because I think 90 minutes of entertainment is about right.

Our screen times are up at the moment, so we are not quite sure what we will end up with. But hopefully we can get it down.

How would you like people to walk out of the cinema?

With a smile on their faces and telling their friends to come and see the movie. I think it is so important that they actually enjoy it. If they don't enjoy the film, it has no value because it doesn't give any deep message to give the world. So if it works, it will work because it is a charming entertainment that you will actually enjoy in the 90 minutes that you spend with it.

Jason Donovan

After small roles in *Blood Out* and a student film in London, and with the frustration of several projects having featured in pre-production, Jason Donovan finally has his sought-after lead in *Rough Diamonds*.

Donovan had been starring in London in *Joseph and his Amazing Technicolor Dreamcoat*, and returned to that after finishing *Rough Diamonds*. In February, he will begin his new album for Polydor records.

What attracted you to what has become your first major role in a theatrical feature?

I was impressed with the script. It's a very Australian and commercial piece. It has Australian people and humour, and it's Australian cast. That attracted me a lot. It's worth the usual syndrome of trying to put an American or a Englishman in there to sell the product overseas. It stands up to the buyers on its own right.

Without saying it wouldn't be a challenge to me, I think the part was something that wouldn't choose me. I wouldn't be trying to play someone far removed from me as a person. Instead of trying to do something in England, which might have required an English accent, I wanted a soft natural accent, just mine. As you know, I have been involved in other productions that have missed out on finance.

This one really did, too.

It did worse, which was like, "Oh God, not the fourth name!" But I had faith in Donnan [Porter] and I'd worked with Donald [Crombie] before [on *Flower*]. I liked his sense of direction, he leaves a lot up to you.

I think it is very important in desisting to get a lot of your acting work done, and Donald had faith in what I could do.

I've always wanted to do cinema — it's been high on my agenda — but, after getting out of *Nightbrower*, I wanted to find the right project — and a project with the money to get made!

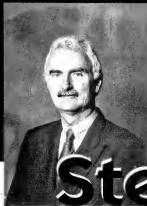
Now that you have been doing it for a few weeks, have you found the creative stretch enjoyable?

Oh, absolutely. The excitement of it I haven't touched for quite a while. Joseph isn't exactly a romantic piece. In *Flower*, I played a soldier and, in *Shadow of the Heart*, I was a sort of double crazy type.

It's been challenging to relax in front of the camera enough to let your emotions speak for themselves and to let the story take over your mind.

Since coming out of school, where one is more energetic and in peer groups where there is a lot more dominance between people, I've probably softened a lot. This guy on *Rough Diamonds* has a lot of punch to him. The last time I got on the set, they said, "Okay, we're doing the fight stuff today." It was like, "Oh, I haven't done that one long time." It looks even crazier myself. At school, I was a pretty son of a bitch guy. But you do sports and you are a more physical sort of person.

Apparently, your childhood was pretty uneventful, without anything really traumatic. The biggest trouble you've probably had have been dealing with the British press. Can you give anything from that?



Richard Stewart

DIRECTOR, FILM QUEENSLAND

INTERVIEWED BY SCOTT MURRAY

Richard Stewart is director of the Queensland state government's very active film instrumentality, Film Queensland. Brought in to help assess the wreckage of the Queensland Film Corporation in 1987, Stewart has helped oversee a remarkable revival in the state's film production fortunes. Much credit for this is due to Film Queensland, as well as to the spirit of several independent Queensland producers and directors, and, most important, the massive and financially successful presence of Warner Roadshow's *Morrie* World Studios on the Gold Coast. Stewart is also the marketing manager of the Pacific Film and Television Commission and recently became the first Australian appointed to the Association of Film Commissioners International. He is extremely well placed to give an extensive and forthright view on the state of film production in Queensland.

What does Film Queensland owe in legal structure to the Queensland Film Development Office and earlier incarnations?

In October 1987, the Queensland Film Corporation was wound up. It had a sunset clause, being only ever intended to last for ten years. But clearly after the manner of Allan Cunningham's, and the perceived lack of success, it was a conscious government decision not to renew the licence of the Corporation.

In early 1988, two people came on the scene myself and Michael Macchione. Michael's job was to prepare a report on what had actually happened in relation to the Corporation, primarily why it failed and an exploration of future options. It was only a verbal brief from what I can gather - I never saw it in writing - and was given to him by the then Director of the Arts, Dennis Griener.

I came in from a different perspective, in as far as I'd been working in government for a while. I have some accounting background and a background in film. I was asked to do a reconciliation of all the assets of the Corporation, to look at what films had been made, what their position was in terms of marketing, what expenses may be due, what amounts may be still outstanding to individuals, and so on. As you know, the Corporation was also acting at that time as investors' representative to a number of films.

My job took up most of 1988. It didn't take long for word to spread in the industry that there were two people sitting in the office there. We received a number of requests. Somebody then decided to call us the Queensland Film Development Office and we started with a very humble budget of \$685,000.

The government still had a traditional view perspective, with no commitment at all to an ongoing film assistance organisation. But we were able to change its mind on that one [laughs] by a demonstration of a number of things. A little bit of luck came into play as well. That was when Mike Allen was still Premier.

About that time, the De Laurentiis Studios on the Gold Coast were in their virtual death throes because of Dino's bankruptcy overseas. The Studios were a hastily named and the only film that had been made there, *Total Recall*, had gone elsewhere and eventually ended up in Mexico – but that's another story.

There was a range of opinions to what should happen to the Studios. Fortunately, none of the other alternatives – such as converting it into a resort, a hangar, making an airport for the Gold Coast – happened. Instead, Village Roadshow decided to take over the facility.

At the same time, Paramount came in with two television series *Maniac*, *Impossible* and *Dolphin Cove* or *Dolphin Bay*. That caused government to rethink the possibilities of a film industry. Here we were sitting in a state with a studio which had been purchased in a white elephant, but with about \$30 million worth of production going through. Everybody felt that perhaps it could be turned into the nucleus of a developing Queensland film industry.

It was along those lines that we convinced government to start re-assessing its earlier position as reluctant to film development. We were then given \$12 million for the next year. We already had developed a set of programmes of assistance, and participated in Locations Expo in 1989, so we already had an idea of directions, from within the office and also from government, to make Queensland an location.

We also introduced a range of assistance programmes, accompanying script development, pre-production and marketing. We also started to work at a cultural level with the introduction of such things as the Queensland Young Filmmakers Awards.

We then had a change of government and Wayne Goss came into power. Things went into a period of review, when we were obliged to look very carefully at our directions. The review lasted a long time – rather too long, actually, because it also led to instability in terms of the office. You see, we still hadn't really been given an imprimatur from government; our activities were never sanctioned in legislation. We were just simply a branch of the Arts Division, as it was called. We could have been told to wind up shop at any time.

Was the internal review of the whole Arts Division, or just the film office?

Oh the entire Arts Division in Queensland, as well as a number of companies that had been handed by the Arts Division.

The review was quite successful in terms of our perspective and it affirmed what we had been doing. The general feeling of the review committee was that they were happy with the programme of assistance and with our policy.

In fact, our policy at those days was quite critical for Queensland because we were the only arts body in the state which was funding individuals. All other arts groups operated by the Arts Division were provided to organisations for operational expenditure. When we came along and presented our report to the review committee, they were really taken back. They said that what film had been doing was basically a blueprint for the other art forms. We were funding individuals, using peer group assessment, and these two things were introduced throughout the arts in Queensland.

After the review, it became clear that the Queensland Film

Development Office had a future under the Goss government. That was confirmed on a number of occasions by the Premier. His government made a strong commitment to film and he has continued to do so.

Then, of course, the Queensland Film Development Office changed its name to Film Queensland earlier this year. That was really done to try and achieve a better national focus for film organisations. It seemed that Film Victoria had set the standard here, by its name.

There was more to it than that, however. There was an underlying philosophy that Film Queensland had in fact moved from an organisation which was strictly a development office to an organisation that could encompass a whole range of film activities. Film production had become very much a reality of Queensland life and the office had a contributing role in an industry which, in dollars and cents terms, had become a significant player for Queensland.

As all this was going on, we set about developing a new range of policies. In 1991, we developed the Pacific Film and Television Commission (PFTC), which is a separate international marketing arm of Film Queensland. We also set about some other initiatives, such as the Brisbane International Film Festival. We'd had a smaller event called Queensland Images, which was a retrospective festival in 1991. We'd been pleased with the general success of that event.

The Festival was an added entity to what were the works of up-and-coming Queensland filmmakers. It also had a strong Asia Pacific focus, again as part of overall government policy. The Queensland government, in its trade and investment sectors, has a strong Asia focus. In its territories for places like Korea, Taiwan, Hong Kong and Japan. So, we have had a strong Asia focus in our Festival. It will reflect that, particularly with the excellent assistance from Tony Barnes.

What is the legal status of Film Queensland today?

Film Queensland remains a branch, but now a formal branch, of Arts Queensland. The Pacific Film and Television Commission is a wholly-owned government corporation.

Film Queensland is not a statutory authority like the others. Is that a disadvantage or an advantage?

When we under the wing of the Premier's Department, that was a much more difficult question to answer. Being directly involved then in the total infrastructure was quite useful, particularly in terms of matters relating to budget, financing and networks. There is obviously quite a lot to be gained by being in the Premier's office.

But now, being part of Justice of Attorney-General's Department, I can answer the question very easily. It is no way as convenient as it was or as flexible as in the past. We are finding difficulties in that environment. It's not because there is anything wrong with individuals involved in Justice of Attorney-General's Department, except that it's about time we actually become a statutory authority.

Do you think that will happen?

Sure. It's just going to take time. Maybe Arts Queensland will become a statutory authority and we will become part of that authority.

I guess there are three scenarios we could become a statutory authority first, Arts Queensland could become a statutory authority, they could both happen at the same time, or we may achieve our goal a little later.

I think it's due to my there a little legacy of the Queensland Film Corporation to hang on, as we suggested when there was talk a few years ago of statutory authority for the Queensland Film Development Office. Now it's a different scenario altogether. We are close to a statutory authority, because it's now called the Office of Arts and Cultural Development.

We have a good relationship with that organisation and I see no reason to turn into a statutory corporation, except when our response times are affected by executive and tape.

Your budget at the moment is \$2.7million, plus \$750,000 for the Equity Fund.

That's right. We also administer a range of other funds, including about \$4.5 million in the Revolving Film Fund (RFF). We also administer another half a million a year or so in other government incentive programmes, such as the payroll tax rebate scheme and Queensland crew subsidy programmes. We have a number of other incentives as well to encourage production, not just for foreign but for local productions as well.

The sum total would put Film Queensland on a similar financial level, or even higher, than any Film Victoria.

Funny well. The mix is different because we are the only state runnings a discounting institution.

Our Equity Fund will be run along, very similar lines to Film Victoria's or the APC's funds. We are drawing up guidelines for that now. There won't be too many surprises, except we may use some of the funds to possibly interface with the Revolving Film Fund, as a client coming to us on our own RFF money and Film Queensland money. We'll work out some rather interesting combinations of both loan and investment. Having access to a loan fund as well as investment funds - the loan fund is much higher in quantum - should give us an interesting advantage when it comes to putting deals together.

Loan funds are being discussed in principle at the moment by the APC's consultant, John Maynard.

John is usually a sceptical figure RFF funding for his next partner, with a living up to be directed by Gerard Lee, who is living up in Queensland now. John has had experience of what that fund is about. I haven't actually spoken to him about it specifically, but a wouldn't be surprised if he was thinking a bout it, because it works well. And, of course, the American film industry is based on discounting transactions. That's how films are made there; people get a deal and go to a bank. That's what we are doing here: we are running a bank and it works.

How much production do you think Film Queensland can really generate in a year?

I don't know. I read a report that Peter Marwick has done for Greg Smith at the New South Wales Film and Television Office, and he seems to be using the money wisely and well. [Laughs]

If one considers that the IFC requirement for producers to be around 30% - the amount obviously varies depending on who is making applications and other factors - it seems that an injection of \$200,000 straight equity from the government film office can be very useful in that equation. It's not quite 10%, but it's welcome in on 10%, and that can be hard to get.

So, I think the \$750,000 Equity Fund could be carefully used to leverage about 3 or 4 productions a year. I see no necessity that couldn't happen, with a typical investment of about \$200,000 for each partner in a television show.

The RFF, being a little bit larger and offering up to \$1 million of investment, but only 30% of the total budget, might be able to generate probably about another three or four - possibly more -

projects. Some of those projects could be quite large projects, and we have looked up to \$1m on some.

Given that mix, and everything else that is happening in the state, I think the slate of productions that we'd see in Queensland in the future might be anything from one to eight in an average year - maybe more if we are lucky. We have the potential to do that, but there are limitations as well. There is our small producers base, the small number of crews and studio space, and the limitations of a fairly small office - there are only 7 people at Film Queensland, so it's not exactly a large office. There is no the fact the mix is only a small amount of network production in Queensland. We don't have that large base of ABC and network production that Sydney has. Most of our quasi-network production has to be done on location, even though there is Paradise Beach at the beach, and some other. Nine and five programmes happening up here. But they are more magazine and documentary-style.

The problem with the Studios is that it is totally booked for the next year and longer. There seems to be at least 34 confirmed productions coming into Queensland in the next year or so, which means that there are limitations as to how much can be done.

Still, there is an increasing range of projects coming through, some of which have definite potentials and discounted money. Some are still waiting on the RFF, but I see no reason why any of those projects wouldn't happen. They are all fairly advanced and ought to be made. [See *Lately Queensland Productions Sheet*, page 58.]

What are the Queensland element requirements for receipt of money from Film Queensland?

If you are applying for development money, anybody from around Australia can make application, as long as they develop their basic elements and get two of them right. The show has a Queensland

"...we do welcome applications from interstate, particularly if there can be some demonstrated Queensland element to the show. That means more than just saying, 'The script has a few palm trees in it. Do you want us to shoot it in Queensland?'"

writer, it's Queensland produced, has a Queensland image - in other words it's clearly a bout Queensland - and can be shot on location. You should in theory get two of those. However, I've known projects occasionally not to quite get just the two, for reasons such as co-production, etc. Our general policy is to support co-production, specifically of projects which are of demonstrated financial benefit to Queensland.

So, we do welcome applications from interstate, particularly if there can be some demonstrated Queensland element to the show. That means more than just saying, "The script has a few palm trees in it. Do you want us to shoot it in Queensland?" That's not a great answer to us, even though, if the project is something we all love, we will try and be as accommodating as possible.

At the same time, the emphasis and priority is always given to Queensland. As there are reasonably well-established producer and writer community in Queensland, that community deserves our support first. And that goes specifically in respect to the new \$750,000 Equity Fund. It is available to Queensland producers and directors.

We would like to continue to support interstate projects, though perhaps in a more formalised way through those various state agencies, rather than with individuals who, it's probably due to my, have been knocked back in another state and have come to

Queensland will be the project. I wasn't against it but when I saw over the change of "Sydney" to "Brisbane".

For anyone to last there more on funding ventures between film agencies in other states and the APC, I welcome discussions in relation to projects where we can all get together and work collaboratively.

What about the RFF fund?

RFF is available to anybody. There are certain requirements that relate specifically to how much money has to be expended in the state. Generally speaking, we are looking for about 50% of the total below-the-line costs to be expended within Queensland. That I think allows enough flexibility to encourage co-productions, but also demonstrates that we are looking to see some clear financial return to the state in exchange for that loan fund.

In theory, the RFF is available to overseas producers as well. However, it's fair to say as a matter of policy, and also as a matter of slightly limited resources, we have not widely advertised the availability of the fund overseas. We haven't really had to anyway, because most of our clients to date, particularly in terms of location shooting, have come from the US and virtually 99.9% of those films are fully funded by the time they reach our shores.

You mentioned a strong local producer base. How successful do you consider the rebroadcast four interstate producers to Queensland?

Jonathan Soff has been great. He's established *Workbridge* in North Queensland, and he's produced *Gunns Girl* up there. We've seen some of the early shows and like them a lot.

Then there are Ross Dumery and Duncan Paton. Duncan's finished *Knock Downsize* and he has got sold a documentary series, *Sea and Coastlines*, which ought to go into production soon. He's also likely to produce *Over the Top* with *Five* in that same year. He has another two features which look very strong.

Ross Dumery has three projects which I think look very healthy. Except for the problem with *London Film* (which experienced financial problems in England), Ross would be ready to show up this year, without a doubt.

Ross Coleman's regrettably has problems with *Red Rans*. However, she has our support and I am sure she will commence production in Queensland next year.

So, in terms of our investment in these individuals, I think the scheme is worthy of a second look.

However, if you look at our programmes of assistance this year, you won't see that programme. We haven't advertised for producer applicants simply because we want to consolidate and work closely with the existing recipients.

It is important to note that this fund has always been available for local producers as well. It was designed to help producers in the same way that Film Victoria has with its fund. That has only been used to help Victorian producers, but in Queensland the fund has also been used to encourage producers to think about Queensland as an alternative production base. We were able to demonstrate to these individuals that Queensland is a good place to produce. That's why I think we will continue the fund and it may resurface next financial year, with some modifications. That could mean that the actual quantum of money available may be increased. If that were to happen, it would probably mean a more tightly structured package - in other words, with clear performance indicators and production timelines - than the ones that exist at present. We are taking examples out of the New Zealand book there, and also a couple of others examples I've heard about in other parts of the world.

At the same time, we have been lucky because there are some up and coming Queensland producers.

"...we have in the context of the Studios several producers who are bubbling away down there with a whole range of projects. It's fair to say that the producer base in Brisbane and in Queensland generally is widening dramatically."

We also have a Producer's Support Scheme. There were four recipients of funding this year: Phil Browman, Coral Donnelly, Mark Chapman and Phil Warner. They all have five projects, some with pre sales attached, and some in quite advanced stages of development.

More producers have been coming up onto the Studios environment as well, such as Jack Black. We have also had two long-term transfers: Brett Chownorth and Jon Forster. Jon is now the production manager on *Harbour Beach*, and Brett is working with Nick McMahon in an executive producer role.

So, we have in the context of the Studios several producers who are bubbling away down there with a whole range of projects. It's fair to say that the producer base in Brisbane and in Queensland generally is widening dramatically. I don't know exactly how many people we are talking about, but up to about a dozen or so active producers are working within the state, which is a lot better than in 1988 when we had two ordained drama producers: Ken Marchbold and Mike Williams. Ken produced *Corruption* and Jackson's *Cover*.

You mentioned co-productions with other government bodies. Film Victoria's loan production priority will exist only in cohorts with the APC. Do you envisage similar arrangements with the APC, particularly on low-budget films?

I hope so. We had a good example of doing something with the APC this year with *Broken Highway*, which I think is a good film. That was an example of Film Victoria and the APC going together, and we'd like to do more of that. For one local and clear example to Cathy Robinson (chief executive, APC) about this and we'd obviously like to talk to John Maynard as well.

The same goes in relation to the state bank. Whenever I get a chance, I always talk to Gerry Smith about these entities. I have also spoken with Valerie Hardy when she was in Adelaide, but she is now at Newark 30. There is obviously a great synergy in terms of the S&PC and Queensland to perhaps shoot on location here, and do the post-producing and studio work down in SA.

I see nothing wrong with encouraging that type of activity with any state. Victoria is a good example. I had studio and excellent post-production facilities. We came a little far down with *Manon's Wedding* this year, but it didn't happen. Next time on.

How do you regard balance of media spent in the federal and the state spheres?

They've got it all and we want it!

The state bodies have always been seen as secondary because they have much less money, but some would argue that a disparate amount of energy and initiative comes out of the state sphere.

Exactly. And it's fair to say that it has been a popular presence in Queensland to suggest that we don't receive enough federal funding. I don't want to jog over fairly well worn turf, except to say I genuinely believe that if agencies like the APC worked more closely with state bodies, and really made a very positive commitment towards the establishment of small branch offices in the states, then the variety and overall measure of the programmes we see come from the APC would improve. I consider there is far too narrow a

perspective in relation to AFC funding at the moment. I'd like to see that changed, and it can only be changed by demonstrating to the AFC that there are businesses which haven't been explained yet. I think we can do that.

The AFC has always felt – though decreasingly so, given the recent film it has supported – that it should be reactive, responding only to what applications it receives. Film Queensland, on the other hand, obviously believes in actively help initiate productions and filmmaking runs.

What you are saying is absolutely true and I have affection and respect for a number of individuals working within the AFC. However, I think AFC policy needs to look a little more carefully at what really is available in terms of partnerships with the state agencies and what's possible with individual filmmakers through our Australia. John Maynard is starting to identify that and he has only been there a short time. If he can manage to achieve what I believe he is trying to achieve, I think there will be a lot of changes coming through in the AFC and they will all be positive for the entire Australian film industry.

Speaking as a "Melbourn", there seems to be two industries in Queensland: the one on the coast, with a large proportion of offshore-funded projects, and the more indigenous Brisbane one. Is that a fair generalisation?

Yes, and it's pretty due to say it has been that. It is something that worried the hell out of me for a long time. I felt there would never be a synergy between the Brisbane industry and the Gold Coast industry. But fortunately the barriers are breaking down, and I'm actually starting to see real signs that Brisbane individuals, Brisbane filmmakers, are actually starting to enter the Gold Coast Studios. There's a much greater feeling of partnership between the two areas than there ever has been.

I think the first good sign was when Donald Crombie, who I think is one of Australia's best directors, started to work on *True Travels*. The Americans thought he was a great director, and they kept saying him up, asking him to do some more shows. That was a really good sign that these are talented individuals living in Brisbane. And it's starting to happen more. There is a whole gamut of local people starting to have a real input in the local Studios complex.

Another important sign was the translocating that year of the script office of *Persuasive Beach* from Sydney to Queensland. Obviously that had been a worrying note, particularly with our writing community. Now there is an opportunity for Queenslanders to participate.

There will also be a lot more freelance directors and producers coming into the Studios system, most of whom are coming out of Brisbane.

If we can get one or two more independent pictures produced at the Studios, that in-and-of-themselves we have seen over the past few years will slowly break down. The Studios has been pretty generous in sponsoring things as well, like the Brisbane International Film Festival, the Young Filmmakers Awards and other sponsorship around the town.

The Studios is a bloody great mine sitting out there like a slag tip on a rock on the Gold Coast highway. It is pretty hard to ignore and it seems to be making a lot of money! That at times causes resentment amongst individuals who may be struggling to find a place. I don't think anybody should resent success.

What are the feelings about foreign production? Do they still cause as much controversy?

Yes, and I think they always will. But I don't think there is much point in dwelling on it. Foreign production in the Queensland context is here to stay. And I am keen to what other state agencies

are saying, and I have looked at the latest SA review, it's the recommendation for the future. It's becoming part of the Australian scene, like it or not. And the number of people who travel the highway from Brisbane to the Gold Coast each day to work at the Studios is growing. While the occasional price of controversy will flare about this and that relating to the Studios, and there is certainly still an emphasis on foreign production, one can't deny the infrastructure that is being attracted to the state as a result of that throughput.

Throughout it a great thing and, to my mind, it doesn't matter whether it's coming from Queensland or wherever. The only way you can sustain laboratories, post-production facilities and community of employment for individuals is by throughput.

What's happened to the Studios, and what we've managed to achieve by increasing those levels of production to Queensland, has been fantastic from the point of view of alleviating the worst of budgets I have. Could anybody really say that local productions alone in Queensland could justify a film office budget of about \$6 million plus? That level of expenditure can only be justified by the fact we have more than \$100 million worth of production in Queensland, which is flowing directly back into the state and indirectly back into the state coffers through tourism and so on.

The main argument against foreign production is a cultural one. Should, in that, government bodies, state or federal, be involved in trying to shape the film culture of a country in some particular way?

I agree and it's one of the reasons why we started the FTTC as well. There has often been confusion about the difference between the FTTC and Film Queensland. Film Queensland, as the Queensland government's principal film funding body, has as its basic charter the attraction of foreign production, whether it be from the U.S. or Japan, North Asia, Europe or wherever.

To make life a little bit easier for all of us, in terms of efficiency and perception and a lot of other things, we started FTTC. It is basically an organisation that comes out Film Queensland's tourism and tourism marketing role.

Film Queensland itself doesn't have any confusion in its own goals. Film Queensland is here to develop the Queensland film industry, including the development of Queensland film and television prospects, and a whole range of creative and cultural areas that need to exist within the state. And it happens that one of its other programmes is location facilities marketing which is handled by FTTC. The FTTC has a totally separate board of directors, a totally separate business plan, and has funding from other sources. It receives a fair degree of industry support, particularly in kind, and it's also eligible to receive funding through organisations like AusTrade. It is quite a bit of a length from Film Queensland, but it will very much in accord with government policy as it relates to the reality of the Queensland film industry.

What is Film Queensland's view on the push for changes to Australian Broadcasting Authority (ABA) regulations on foreign production shot in Australia.

Yes. We have argued that some limited content be granted for the likes of the *Mission*. Impossible of this world. We argued for the ABA to consider the introduction of a broadcasting policy not unlike the Canadian system. So far it hasn't happened.

We believe that as a result of the levels of Australian creativity that cost as low as the *True Travels* – such as Australian line producers, directors, directors of photography, the amount of money which is expended in the country – that limited content should be made available. And will somebody can suddenly connect me otherwise, I'd like to think that the ABA could consider this sometime in the future.

OCEAN GIRL is back! 12-part television

Series for children. It tells the story of Hani (Haniya Schneider), a young girl discovered wandering, in the Great Smoky (and with a sympathetic editor). The director of the first series is Mark Dofford (*White Lady*, *G.P.*, etc.); the second, Brandon Maher (*Deception Case*, *McFuzz Around the House*, and *Three Left*).

Open Port was filmed in and around Port Douglas, including the Daintree rain forest. The underwater sets (the habitat for the whale) were done in Australia. The series, shot on 16mm last year produced on E-Pol 1-inch videotape, cost \$2.55 million.

Production Finance came from the Australian Film Finance Corporation, Film Victoria and Homebridge Entertainment. Script development was provided by Film Development.

Wardrobe is a group of companies owned by Jonathan M. Hill, who is the star creative producer and an executive producer. Wardrobe most recently did the children's series *Wally*, which is to be turned into a play by George Miller (*The Man from Snowy River*). Wardrobe also recently produced its office in Port Douglas in its north Queensland, to manage its North Queensland

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Mysteries of the Organization

Stuart Cunningham and Elizabeth Jacka

The Village Roadshow group of companies is unique in Australia. It is the only completely-integrated audiovisual entertainment company, having involvement in studio management, production of both film and television, film distribution and exhibition, television distribution, video distribution and movie drama pack management. Its approach to internationalization is also unique in that the main thrust of its strategy is to attract overseas or 'foreign' productions to its Warner Roadshow Movie World Studios in Coomera, near the Gold Coast in south-east Queensland. It also has a satellite production company, Roadshow Coors & Carroll, producers of *G.P.* and *Brides of Christ*, which makes programmes mainly ordered to the local market. But while significant in cultural and cultural terms, Roadshow Coors & Carroll is not economically significant in the context of the whole company.

The international strategy of the Village Roadshow group raises particular policy and regulatory issues. The powers threat of the government's regulatory policy for television, expressed in current Australian content rules for commercial television, does not sit well with Village Roadshow production strategies and when been active in lobbying the government for a relaxation of the rules to cover the sorts of projects it is involved in. This situation adds fuel to the debate about whether Australian content regulation is intended simply to provide jobs for Australian personnel, whether it is intended to foster an Australian production industry or whether, finally, it has a primarily cultural thrust and what the connection between these elements is.

Village Roadshow was founded by Ron Kirby in the mid-1950s as an exhibition organization, beginning with a chain of drive-ins.¹ In 1968, current managing director, Graham Burke, and Kirby founded Roadshow Distributors, the key to Village Roadshow's overall success as a company. In 1970, Roadshow distributors signed an exclusive agreement with Warner Bros. to distribute Warner pictures in Australia, an association that was to prove extremely beneficial to the company's expansion. The company quickly developed and by the mid-1970s had challenged the traditional exhibition monopoly of Hoyers and Greater Union (the latter owning one-third of Village Roadshow).

In the early 1970s, Village Roadshow established a production arm with then prominent director-producer, Tim Burstall. The company, Kinagga Films, produced the *Men in Purple* films,^{2 *Petersem* (Burstall, 1974) and *A Faithful Narrative of the Captivity, Sufferings and Miraculous Escape of Edna Fraser* (Burstall, 1976), but went into obscurity in the late 1970s. At this stage, managing director Graham Burke and NSW manager Garry Coors took a chance on a couple of unknown youngsters, George Miller and Byron Kennedy, and partly financed and distributed *Mad Alan* (George Miller, 1979). Its success led to a sequel, *Mad Alan 2* (George Miller, 1981), which under the name *The Road Warrior* had enormous success through international release by Warner Bros. A third in the cycle³ was fully financed by Warner Bros. and it was the 11th production year of this star, Mel Gibson. This type of success is pointed to by Village Roadshow as a model of how the Australian industry could develop.}

As this example reveals, there was a close relationship between Village Roadshow as Australian distributor and Warner Bros. as international distributor. There was also a relationship between producer Blair Carroll and Village Roadshow. The latter had been formed during the 1970s when Carroll was a producer at the South Australian Film Corporation and Village Roadshow had distributed a successful string of films produced there, including, for example, *Breaker! Breaker* (Glenne Bennett, 1980). These relationships were cemented in the early 1980s when Garry Coors became managing director of the TEN network and took it close to being the top rating network in Australia for a short time. Its strategy was a combination of top-rating Hollywood movies (for example, *Superman*)⁴ and prestigious miniseries, usually produced by Kennedy Miller, including *The Damned*, *Bodyline* and *The Coors Breakout*.

After a couple of years at the head of the TEN network, both Coors and Carroll departed, Coors to return to Village Roadshow, but now as Los Angeles representative, and Carroll to head the production company founded by the two in 1984, Roadshow Coors & Carroll. The latter company would be a vehicle for high-quality television production, it began to make well-known series such as *The Perfumers* (Chris Thomson, 1985) and *Archer* (Denny Lawrence, 1992) and mini-series like *The Challenge* (the story of Alan Bond's America's Cup challenge) and *The First Kingpin*, the last official co-production Australia was involved in.

Village Roadshow continued to be a successful exhibition and distribution business. In the mid 1970s, it had added television distribution to its stable of activities, supplying mainly movies to the networks. By the mid-1980s, exhibition had recovered from the slump of 1983-4 induced by the introduction of home video to Australia and Village Roadshow had well developed a highly-successful video distribution arm. Like other exhibitors, it had rationalised considerably, closing down one and half-dozen suburban cinemas and moving into the multiplex business. The mid-to-late-1980s was a time of considerable new investment in bricks and mortar but also in scrambled and unscrambled projection systems which cut labour costs. This paid off for Village Roadshow, it has been a profitable business for most of its life. In the late-1980s, the distribution arm of Greater Union amalgamated with Village and today Greater Union and Village Roadshow are joint owners of the distribution and multiplex businesses (in which Warner Bros. also has a stake).

In 1986, the American independent producer, Dino De Laurentiis, who spent a brief interlude in and out of therapy places (for what one was in South Carolina), persuaded the Queensland government to give him a low-interest loan to build a studio on the Gold Coast. This duly happened and De Laurentiis was set to produce the multi-million dollar special effects picture, *Tomb Raider* (to have been directed by Bruce Beresford), when the world-wide stock-market crash occurred. The loan fell out of De Laurentiis' distributors business and the studio appeared to be abandoned. Village Roadshow made the decision to buy the studio as a joint venture with Warner Bros. The studio was seen as the heart of a bigger complex which included the Movie World theme park. Faced with the prospect of a white elephant on their hands and an unpaid loan, the Queensland government considered the favourable deal it had extended to De Laurentiis, and the Warner Roadshow complex on the Gold Coast suburbs. This convenience became Australia's only fully-integrated entertainment company.

The parent company, Village Roadshow Ltd, has a 50% stake with Warner in the Gold Coast Studios and the theme park, and has interests in other entertainment centres as the area has shifted on 'renewal'. Warner, G.U. Film Distribution and Village Roadshow each own a third of the multiplex business. In addition, the Nine Network has a 10% share in the parent company and the UK ITV franchise holder for East Angles, Anglia Television, has 17%. The latter relationship is a result of the fact that Roadshow Coote & Carroll has provided a number of programmes to Anglia.

The Village Roadshow organisation has two production arms, Village Roadshow Pictures and Roadshow Coote & Carroll. The former is more important economically, though the latter has a much higher profile in Australia. This is because the huge investment in the studios depends mostly on the success of Village Roadshow Pictures in attracting production to them. Roadshow Coote & Carroll is a very small organisation with very little investment and could continue quite comfortably outside the umbrella of the parent company.

The studios were kicked off in 1988-9 by housing two off-shore television producers for the Hollywood studio Paramount. These were Douglas Hey and Alfonso Depesaible. They were extremely controversial and provoked conflict with the unions*, especially the then Actors Equity and the Writers Guild, and also a minor flurry with the Australian Broadcasting Tribunal (ABT). Alfonso Depesaible was brought to the Warner Roadshow studio by the sons of Michael Luke and Nick McMahon, who had both worked previously for Crawford in Melbourne, and had a long history of sales



The Village Roadshow organisation has two production arms, Village Roadshow Pictures and Roadshow Coote & Carroll. The former is more important economically, though the latter has a much higher profile in Australia. This is because the huge investment in the Studios depends totally on the success of Village Roadshow Pictures in attracting production to them.

and production management. They had wanted to buy Crawford and take it into more international directions, but had failed and had gone independent. Their idea was to attract overseas production to Australia, taking advantage of Australia's lower pay rates and low complicated union regulations, its weak dollar, its high level of expertise and good locations. It was recently estimated that an hour of action drama can be made here at a least 30% lower cost than a comparable one made in Hollywood (although there is great variability and volatility in the rate of comparative costs of all-shore international production locations, with several countries – including Spain, Portugal, Mexico and South Africa – vying to attract the same production in Australia).

McMahon and Luke had approached Paramount and secured the *Monsters Depesaible* deal, which they then took to the Warner Roadshow Studios. It was based on the programme formula that had been so successful during the 1960s and the new show was entirely conceived in the US. It was to use mainly US principal actors, US directors and all the early episodes used US scripts. It was financed by Paramount with a pre-sale in the US, to the ABC network and in Australia to the Nine Network. The Australian involvement would be screeners but parts a native extras and Austral-

* Michael Luke, who supported the deal with the unions, fell over on conflict. (Ed.)



own production crew. The show was post-produced in Hollywood.⁴

In 1988, the Nine Network approached the APT and asked that *Mission Impossible* be approved as Australian drama for the purposes of meeting the requirement that was then in place that each station must broadcast 104 hours of such drama a year. In spite of a great reluctance to approve it, the APT found itself in a position under the then definition of being unable to exclude it. The then Australian content (TPS14) definition said an Australian production was one "wholly or substantially made in Australia" and the Nine Network made a successful case that the programme met the definition. The Nine Network then was able to use it to fulfil its Australian drama quota in 1989, which meant that 19 hours of Australian content, financial and controlled drama didn't get made that year. This case played a major role in the APT's thinking about reimagining the definition of Australian content when it determined a new standard in the end of 1989. This new definition excluded the Nine Network from getting Australian quota points for the second series.

Since 1985, the Studios has attracted part or whole production of several feature films, a mixture of Australian and overseas productions, including *The Delinquents* (Chris Thomson, 1989), *Blood Oath* (Stephen Wallace, 1990), *Until the End of the World* (Wim Wenders, 1991), *The Penal Colony* (Martin Campbell 1993) and *Porters* (Simon Gordon, 1993), and Paul Hogan's once Hollywood film, *Lightning Jack* (Simon Wincer), is being partly produced on the Gold Coast. It has also hosted a number of U.S.-scores, most of which haven't been shown here, including *Armed and Dangerous* and a new production of *Shogun*, which also ran into trouble with the APT when two episodes were refused C drama classification by its Children's Program Committee.

The studio's scores on its U.S.-scores, *True Trust*, as like *Mission Impossible*, used a considerable number of Australian content personnel, including, directors and post production people, as it is

largely post-produced here. It is, however, conceived, scripted in and mostly assembled from Hollywood. With 22 episodes in this series, Nick McMahon, managing director, Village Roadshow Pictures (Taberna), claims that 3-700,000 per episode will be spent in Australia, a total of more than \$15 million. This by itself makes a difference in the balance of trade and he argues that with a multiplicity of at least 5 (a rounded figure, with usually half the figures being quoted), it brings a huge benefit to Queensland and to Australia.

Various Village Roadshow management argues that not only do such productions have economic benefits, they also have creative and even perhaps cultural ones. They allow Australian creative personnel the opportunity to work with the best of Hollywood and thus increase their skills, it also gives them credits on projects with a high level of recognition in the U.S. market and thus increases their chance of working there. They point to recent examples of actors like Nicole Kidman, dancers like Phil Noyce and a number of technical personnel, particularly directors of photography, as examples of a 'second wave' of Australians making it in Hollywood. They argue that these benefits ought to be reflected in the recognition given to such productions by the regulation. In concert with the Queensland government and on key moments, Film Queensland, they actively campaign in Canberra and with the Australian Broadcasting Authority (formerly APT) for the Australian content regulations to be changed to a system, like the Canadian one, where

⁴ Michael Latta says that it was 100% Australian directors and 100% Australian crews, with Australian actors in the guest parts.



LEFT: JOHN BROWNE (CENTRE), LAURENCE IN *THE LAST COMMAND* (RIGHT), ONE OF THE MOST REMARKABLE LAST-GRADE FILMS.

LEFT: VERA (JULIA ANASTAS) AND GERTIE (JULIA ANASTAS) IN *THE LAST COMMAND* (RIGHT), ONE OF THE MOST REMARKABLE LAST-GRADE FILMS.

points are given on a scale according to how many Australian actors are employed. The present rule disqualifies from

full quota points a production which has both a foreign writer and director even though all the other elements are Australian.

They argue that changes are necessary in order to raise the level of the license fee that the Australian networks are prepared to pay for programmes. License fees have fallen drastically since the television industry got to seven financial trouble. In 1985, the typical license fee for an hour of Australian series drama was \$250,000, now it is \$150,000 or lower. According to McMahon, three years ago the price paid for an hour of imported drama was \$30,000, now it is \$10,000, and this in all the networks will pay for programmes which do not qualify for the full Australian drama quota, even if they are produced in Australia.

Village Roadshow argues that the restriction means that Australia has lost important and expensive projects to other countries. It cites *The Patrol Story*, a \$20 million mini-series adaptation of Robert Hughes' book, which it argues is an Australian story and would have been made in Australia with all Australian cast and crew except writer and director. That is typical, it argues, of what will happen with increasing frequency in the future on other production sites—for example New Zealand, South Africa, Spain and Mexico—offshore incentives, better union arrangements and a more benign regulatory environment for off-shore production.

Warner Roadshow Studios has also been largely instrumental in the establishment in 1993 of *Report Film Services Australia* (RFSA), an industrial report promoting lobby supported by Austroads, the Pacific Film and Television Commission, and the NSW Film and Television Office, and a number of key post-production and

ancillary services companies. The purpose of RFSA is to create more opportunities for off-shore production in Australia, including Japanese but most significantly U.S. production, by focusing on Australia as a 'one-stop' off-shore services and facilities centre.

Apart from these activities of studio and project management and associated services promotion, concerned mainly with attracting off-shore television production, Village Roadshow has also engaged in very big budget film investment, but with problematic results. It is estimated that the Australian Film Finance Corporation and Village Roadshow may have lost several million each on two projects, *Over the Hill* (George Miller, 1992) and *Twelve Beach* (Stephen Whittle, 1992).¹ This experience does raise the issue of whether the pursuit of a high-budget feature film strategy, which can only succeed if the elusive major U.S. release is secured as it is successful, is a good idea for Australia. Even a cursory examination of the FFC's recent investment history suggests that it is the modestly budgeted projects which succeed better, both artistically and financially.

Within the Village Roadshow organisation we see two very different internationalisation strategies. (The example of *Twelve Beach* indicates a third, in that it is an unequivocally Australian programme from a regulatory viewpoint, but is primarily aimed at the U.S. market. Whether this third way is one to be developed further remains to be seen.) One (that of Roadshow Coote & Carroll) emphasises modest budgets and indigenous flavour and recognises the necessity of overseas financial input while retaining a high level of official control and local specificity. The other strategy is to try to make Australia an attractive location for off-shore production, especially that from the U.S. This recognises that the whole world is, as it were, one for international production and industrial, employment, financial and infrastructure benefits will flow from Australia having a competitive edge over other rival off-shore sites. This competitive edge will probably flow mainly from the depth of skill that has been developed in Australia since the beginning of support policies in 1970 and the fact that this centre has become the comparatively high volume of production concentrated in Australia because of the maturity of the television industry, backed as it has been by Australian content regulation.

The latter strategy divides opinion in the Australian film and television community. While most Australian actors oppose it because it creates little work for them, it is favoured by some technical personnel because it does create work for them. With these two groups of workers now belonging to a single union, the Media, Entertainment and Arts Alliance, there will have to be some rapprochement over this issue. It is also opposed by some sections of the bureaucracy and the 'culture lobby'; they argue that history tells us that an 'elitist' strategy is fraught with danger. The growth of productions designed from and for somewhere else can edge out production of a genuinely indigenous nature.²

On the other hand, the strategy has the strong support of the Queensland government for whom it is an important plank in its regional industrial development plans³ and from some sections of the Commonwealth government and the federal bureaucracy, not to mention the Opposition. The answer to the dilemma generated by the Village Roadshow case is, we believe, to not confuse cultural support policies with those of industry development. Pressure is being applied to the federal government to relax the definition of Australian content for free-to-air and pay TV to allow this type of

production to count for gaps. However, as the new *débance* ART was at pains to point out when it promulgated its new standard in 1985, the regulation is not primarily intended to bring about employment of industrial customers. Rather its purpose is a cultural one: to encourage the production of local stories, stories and concerns. Having said that, however, it is probably the case that the regulatory thresholds for awarding points are considered, having been calculated on the high fees licensors were paying for product in the late 1980s.)

Of these productions of, say, *Mission: Impossible* in Australia will obviously not do that. On the other hand, it may have industrial benefits and enhance the trade balance. If so, then its governments scored it the same benefits they might give to other deserving industries: exemptions from or discounted sales tax, payroll tax, *finances publiques*, and the kind of government-backed distribution that the EFTA represents. The history and analysis of the experiment in countries which have had "strategic plan" film industries – for example, Spain, Canada, or the UK – tell us that among at best no U.S. productions do little to foster indigenous film and television production.⁴ Experience both here and overseas seems to indicate that what is needed is a combination of both cultural and industry development policies.

Some of the material for this article is drawn from interviews with the following personnel from the Village Roadshow Warner Random group: Greg Coon, President, Village Roadshow Pictures (USA); Mark McVittan, Managing Director, Village Roadshow Pictures (Televisual); Michael Lakin, General Manager, Warner Roadshow Movie World Studios; Kim Verroc, Business Affairs Manager, Roadshow; Geoff Carroll. We thank them for their time.

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- 3 *Mail Man Beyond Thunderdome* George Miller and George Ogilvie, 1984-6.
- 4 *September* (Richard Donner, 1978).
- 5 Susan Dermody and Elizabeth Jacka (edit), *The Imaginary Industry: Australian Film in the Late Eighties*, Australian Film Television & Radio School, North Ryde, 1991, p. 30.
- 6 Graham Barker says the figure tends to be less than usually assumed, at 15% of *Gross* (the *Net* was paid to bank, and *Net* *Share* was widely paid around the world) (Ed).
- 7 For further discussion of this highly contentious issue, see Susan Dermody and Elizabeth Jacka (edit), op. cit., pp. 137-139, and Stuart Cunningham, *Funding Culture: Cinema and Policy in Australia, Also and Unseen*, Sydney, 1992, pp. 27-28.
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guards for an anti-Mafia judge in Sicily. Starring Ugo La
Verde (The Stolen Children). In competition, Cannes 1992

JONAH WHO LIVED IN THE WHALE (1990)
by Roberto Faenza
An Italian/French co-production made in English, based on
Jonas Chernick's best seller about his wartime childhood.
3 David Of Donatello Awards, 1990

ABYSSINIA (1990) by Francesco Masini
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The Penal Colony

Andrew L. Urban reports

Flattered by the attention paid to his project by the Australians at both a federal and state level, executive producer Jake Elerts and his team decided to shoot much of the US\$80 million action-adventure film *The Penal Colony* in Queensland.

Jake Elerts

We were blown off all the things we were looking for. I have really been much we need by shooting in Australia, but what we don't have is a map. We're getting considerable interest, such as the outstanding crew. We have the pick of the crew. The locations are not expensive and they are not hard to access, and yes, labour is a BT cheap.

The film is produced by the slightly-luck but powerfully successful Gale Anne Hurd, who made her investors millions with *The Terminator* (James Cameron, 1984) and *Terminator 2: Judgment Day* (Cameron, 1991), *Alone* (Cameron, 1995) and *The Abyss* (Cameron, 1989), among others. Hurd:

The reason we came here was basically three. I'd always wanted to come to Australia. It so happens that my lawyers have a connection with Queensland's Pacific Film and Television Commission, and they said, 'Oh, you can shoot it in Queensland?' Then the PFTC proved to us we could in fact do it—they showed us how.

[The Pacific Film and Television Commission is a government-owned company set up to encourage and assist production within the state.]



Bounty leads *Robbery Under the Tree* (left) and *Robbery Under the Tree* (right) to the top of the box office in Australia.

Hard says unlike Mexico and Spain, which only ever offered a cheaper shoot, Australia offers two important additional elements.

The language is English, and the crew is world-class, which is not the case in Spain or Mexico. You have to import all your people. The talent in some cases is not just equal to but superior to anyone I've worked with, and there is a much better expert *de corps*. Australia's love-of-movie-making, and love making it better. Besides, Spaniards don't have a reputation.

The production used up a massive \$600,000 feet of film stock, which was processed through the new *Delta* facility situated within the Warner Bros. Studios complex in Gold Coast. It was the first feature film to utilize the laboratory's new sets in the studio, saving the inconvenience of having to get rushes done in Sydney. *Delta*'s set-up at the studio (made possible by a Queensland Government grant) is what actually improved the studios' appeal to producers.

The *Penal Colony* pumped some US\$14-16 million into the Australian film industry and the economy generally, through the provision, services and equipment needed, plus the hundreds of cast and crew employed. An estimated 3,000 dollars per person worked on the film, with up to 430 cast on a single day.

(Although the bulk of the shoot was on Queensland locations, New South Wales also benefited. The NSW Film and Television Office had not with Hard in Los Angeles during the 1995 American Film Market, and lost some post-production work to Sydney, as well as suggesting some central arrangements (Sydney for some pick-up shooting). Researcher Greg Smith of the NSWFTO: "I think it led

to a greater understanding of the depth and diversity of the Australian industry, that's probably why that's unusual in coming back.")

Many of the 130-200 crew are Australian, including some creative people such as costume designer Norman Mackenzie (who worked on the *Mad Max* and *'Guns of the Dawn'* *Dances with Wolves*), second director Ben Cline, assistant John Browning, hair and make-up designer Lesley Wanderwall and art director Ian Grieve.

The sheer size of the production made it attractive to Queensland's PFTC, but, as chief executive officer Robin James points out, it was also appealing because of Hard and Eberts. The fact that filmmakers of their stature in Hollywood are seen to be making big-budget features in Australia – Queensland in particular – is crucial for the longer term, as it gives others confidence.

The *Penal Colony* was originally set amongst the windswept, rugged cliffs of Inland. But when the PFTC got wind of the project, it was almost discouraging Eberts and Hard from such "backyard" locations, and suggested they look instead at re-locating the script to a maritime setting.

Over a full 12-month period, the PFTC lobbied and lured and persuaded; Eberts and Hard were still undecided, when another, unrelated, project came up for them to consider, which would have involved some real reef shooting.

With Hard's enthusiasm for scuba diving (he has an interest in deep-sea diving in Myanmar), she was drawn to think again about Australia and the Great Barrier Reef. As often happens, that particular project was shelved.



ARTHUR CHASE (LEFT) PLAYS MARTIN CAMPBELL; BUT JAMES CAMERON

James felt he needed to do something to lock them into a jungle setting, and there is nothing like being there, seeing it, touching it, smelling it. So he moved the filming here to rain Queensland, and took them to Cairns in the south of the state, then up to the Wet Tropics Rainforest Station on the Gold Coast, and further still to the North Coast and Cairns. They were sold.

The massive movie factory was assembled in readiness to use the dry season of Far North Queensland, in Australia's north. Clear blue sunny skies were guaranteed but nature had other plans. The dry season never happened and a new wet season soaked PNG, with low clouds and persistent rain to halt a delayed rice harvest, ruining much of the crop—and poisoning the shore. James says it is a cruel irony that under the circumstances the production ended up being, without the loss of a single day. "It is a credit to the crew. I doubt if there are crews anywhere in the world who could have done this."

The script is an adaptation of Richard Herley's violent and visceral futuristic book, in which a Marine who kills his commanding officer—who reported escape attempts for his goals—is sent to an island penal colony where the inmates are more or less left to fend for their own lives.

It is a tough place which has split into two camps: the leaders, who live within a compound on a roughly ordered community, and the Outcasts, who roam and rampage wildly.

In the process of fighting for his own cause, the leader, killing machine of a man, Robinson (Ray Liotta), rediscovers some sort of humanity and recognizes the need for contact with others.

The locals were recruited for the rugged battle scenes, and the only futuristic scenes are at the beginning of the film. The penal colony has a slightly medieval look, with medieval-style mud crabs being recycled as clothing, weapons and even furniture.

The extras and support roles were filled locally, but all principal roles were cast in the US. Despite having a basic agreement on work

conditions and other industrial relations matters, Gale Anne Hurd found herself in a battle of her own with James Cameron—a skirmish the least dramatic.

It wasn't Egany's mood that was happy, with faint threats of "see you in court", without trying to sort out any problem calmly. It doesn't matter one way or another. The problem is not coming from [the crew or crew], but from the union. In the first two weeks of the shoot, they came with a list of allegations, all groundless. Maybe someone who was not hired wanted to cause trouble.

They came and accused us of using the army as extras. This is absolute nonsense. We had one thousand of them marching—it's hard to get extras to march like marines—and they know about that in advance. But that's it.

That clash was the only fly in the ointment as far as the producers were concerned, and MPTC's James says a meeting of concerned parties (including the PTTC and Egany) after the completion of production agreed to follow a more co-operative approach in future.

Director Martin Campbell (*Edge of Darkness*) found the making of *The Penal Colony* an awesome and challenging task, not least because of the weather. But he also admires the crew and believes it is world-class. The film is not only complex in its casting plot structure, but it calls for dozens of extras and enormous vegetation. Campbell:

By Hollywood standards this was a lot to achieve, which is one reason we were down here. All filmmaking is being imposed, and this is the worst I've ever had—and I've never done anything on this scale. There is always the challenge to make it more interesting—a bit more depth than usual for an action-adventure film. It does have something to say, but it would be pretentious to say it's more than a collision of good guys.

Australian Film 1978-1992

Edited by SCOTT MURRAY

This essential reference book documents and analyses all the theatrically-released Australian feature films from 1978-1992. Over 350 stills illustrate the text, which covers every aspect of production, financing, casting and even the critics' reactions to the films.

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SCOTT MURRAY

is a film-maker and the editor of *Cinema Papers*.

Contributors include Keith Connolly - longtime film critic for the *Melbourne Herald*, now with the *Sunday Age* - Geoff Gardner, Paul Harris and Adrian Martin.



Above: Paul Mercurio and Cha Carlson in the comedy drama *Strictly Ballroom*.

Right: John Ingram (Sam Neill) and his wife Rose (Nicole Kidman) in the suspense thriller *Dead Calm*.



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Australia's First Films: Part Six: Surprising Survivals

When cinema began, Brisbane was a tiny colonial capital with a population of about 93,000. None of its suburbs was more than five miles from its centre and it contained less than a quarter of Queensland's inhabitants. It was in the most decentralized of the mainland states, heavily reliant on mining and agriculture with only a small manufacturing base.

Nevertheless, Queensland produced more of the surviving Australian colonial films than any other state. Their public premiere was delayed for 94 years, until the authors exhibited them at the Queensland State Library on 15 September 1981.

This extraordinary saga has only just emerged from research funded by Griffith University in Brisbane, and is published for the first time in this article.

QUEENSLAND FIRM DATA SOURCES

There were no Australian film industry magazines until the advent of *Pinkie's Weekly* (then the *Australian Kinematograph Journal*) in 1910. Before then, we had few permanent cinemas. The earliest Australian film were made and shown by touring companies, their output being advertised and reviewed in regional newspapers. The *Broadsheet Courier* provides most of our city's available early film production data. The opportunity for obtaining confirmation on the film material from other sources are limited.

Queensland's enormous area and its tropical climate impeded the continued arriving of an newspapers. Publishers were not legally required to donate copies to Queensland libraries and the late 1940s.² Brisbane's evening paper from the 1890s, the *Tif* *Graphic*, survives only in decayed hand copy at the John Oxley Library, and public access to it in the British Book of Townsville's collection of that period, the *Bulletin* and the *Star*, are virtually lost.³ Consequently, arrangements to assemble a Queensland bibliography can only assume its consequences.

G. BOVIN
FIRST DEGREE AND HONORARY

When the Lauder company's supervisor Maria Gentile left *Austral* in May 1897, one of his cinematographers was bought by a M G Bova, who put it on show in Brisbane from 3 May to 26 June 1897. It later reappeared in a converted shop near the Telegraph newspaper building in Brisbane's Queen Street on 31 August 1897, showing films of Queen Victoria's Diamond Jubilee Procession (London).¹

On 7 September 1897, Bowen and his Lunenburg colleagues picnicked on Queens Island's first film, the wing Queen Street's telegraphic traffic from the front of the Telegraph building. Reports suggest that several "local pastimes" were taken before Bowen concluded his Brocton season on 10 September 1897.¹¹ He announced his intention of returning to Brocton only in 1898 "to show these citizens", but no record of their exhibition has been traced.

On 30 September 1897, *Review* magazine listed a three-night season at Rockhampton's Theatre Royal, including several American film titles in his programme.¹ Excluding those attributable to Maria Sorens, most were probably Lumiere company films from France, as noted in several local accounts:

[illegible]

Authors' disclosures of potential conflicts of interest and author contributions are found at the end of this article.

File Help 27 Comments 40 Favorites

Figure 1. The effect of the concentration of the inhibitor on the rate of polymerization of α -methylstyrene in the presence of SnCl_4 at 25°C .

100% 100% 100% 100% 100%

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[illegible]

Figure 2. Cerebral angiogenesis in the brain.

A. Gauthier and B. Roberts are Researchers

Training and Certification: Success

Wissenschaftliche Mitarbeiterin am Institut für
Kulturwissenschaften, Universität zu Köln

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These misrepresentations, and the absence of the Queen Street lifts from the Ruckhampden programmes, throw doubt on the success of Berwin's Brithelm productions. Was the film successfully processed a real celebration? Was it only a publicity stunt? Was there really any lift in the economy?

QUERREY-STREET.
(Two Doors from "Telegraph" Buildings.)

LAST FEW DAYS
OF
LUMIERE'S
CINEMATOPHIE

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Lansdowne, B.C.S.O.

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decided to take some more in Queen-street
every Saturday commencing at 10.30 p.m.,
in front of the Telegraph Building, there
will be NO MORE IN QUEEN-STREET TO-
MORROW.

Quantitative producers
Inquiry 12: Where placed
the concentration in the
primary market,
12 September 1977, p. 10

FACTS AND FABLES from Colonial Queensland

BOIVIN VANISHES

Boivin's tour has not been traced beyond his final Queensland appearance at Rockhampton on 3 October 1897. An unidentified Lumière cinematograph shown at 182 Pitt Street, Sydney, in December 1897 may have been his.¹

Alternatively, Boivin may have sold his machine to Alfred Mason. On 23 November 1897, Mason advertised "Lumière's Improved Cinematograph" (improved, in that it projected both slides and movies) at Rockhampton's Theatre Royal.² The show was inexplicably postponed until 15 December 1897, when he exhibited the 1897 VRC Derby and 1897 Melbourne Cup, probably shot by A. J. Porter of the Sydney photographic supply house Baker & Rossie.³ Mason also advertised a film of *Dancing Girls* (taken at Government House, Brisbane), but this was probably another co-ripped import. He subsequently moved to Brisbane with shows opening in Queen Street's Grand Arcade from 23 December 1897⁴, but no further Queensland films were advertised.

Until the 1897 issues of the Brisbane Telegraph can be examined, we may never know more about Boivin and Mason.

BOIVIN FILMOGRAPHY

- (1) *Laneham Traffic on Queen Street, Brisbane* (shot 12-30 pm, 7 September 1897).

Refer *Brisbane Courier*, 7 September 1897, p. 2 – anonymous film to be shot from front of "Telegraph" building at 12:30 pm that day. *Brisbane Courier*, 8 September 1897, p. 4, and 11 September 1897, p. 6, refer to "views" (plans) of Queen Street, and the intention to show them early in 1898. Some paper, 13 September 1897, p. 7, has a long report on Boivin's show.

ALFRED MASON FILMOGRAPHY

- (1) *Dancing Girls* (taken at Government House, Brisbane)

Refer Rockhampton Morning Bulletin, 14 December 1897, p. 2. Probably a French film, co-ripped "with songs in stock".

MELBOURNE RACING FILMS SHOWN BY ALFRED MASON

A. J. Porter, sales manager for Baker & Rossie in Sydney, retailed making films answering this description in *The Sydney Morning Herald*, 9 June 1903, p. 9: Mark Hove and E. J. Thomson also covered these events. There may be Slater's film of the 1896 Melbourne Cup and VRC Derby, misprojected in the following year's issue.

- (1) *V.R.C. Derby, Melbourne, 1897*

Refer *Brisbane Courier*, 23 December 1897, p. 3.

- (2) *Start, Finish and Whirling-Is of the 1897 Melbourne Cup*. Refer *Brisbane Courier*, 23 December 1897, p. 23, *Rockhampton Bulletin*, 16 December 1897.

- (3) *Lady Brassey Decorating "Gaiety"* (1897 Melb. Cup winner). Refer *Brisbane Courier*, 23 December 1897, p. 3.



Haddon, A. C. (kneeling) and Walter Haddon Spencer in the Cambridge Torres Strait Expedition, 1898. A. C. Haddon Collection. Cambridge Museum of Natural History. Photo: National Archives, Canberra.

- (4) *The Laws, Flemington*

Refer *Brisbane Courier*, 23 December 1897, p. 2.

- (5) *Arrival of Train at Flemington*

Refer *Brisbane Courier*, 23 December 1897, p. 2.

- (6) *The Grand at the (Melbourne) Cup*

Refer *Brisbane Courier*, 23 December 1897, p. 2.

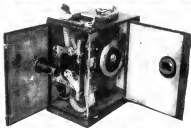
- (7) *Carruages Returning from the (Melbourne) Cup*

Refer *Brisbane Courier*, 23 December 1897, p. 2.

FIRST ANTHROPOLOGICAL FILMS HADDON'S CAMBRIDGE EXPEDITION TO TORRES STRAIT – 1898

Sir Walter Haddon Spencer's 1900 film of Australian Aborigines is often portrayed as the pioneering effort in the field. His effort was posthumously, but Spencer was following a precedent set in 1898 by his colleague Alfred Cecil Haddon (1855-1940). Haddon's films were the first ever taken on a field expedition.¹¹

Two years after graduating from Cambridge University in 1878, Haddon was appointed Professor of Zoology at the Royal College of Science, and Assistant Naturalist to the Science and Art Museum in Dublin. In this capacity, Haddon spent eight months on an expedition investigating the marine zoology of Torres Strait during 1888 and 1889. There, he became fascinated by the rapidly disappearing customs and ceremonies of the Islanders, spending most of his spare time noting details for subsequent publication. Several minor papers were subsequently published, but the research was inadequate to sustain a general ethnographic work on the region.¹²



Hamilton, therefore assembled a team of six men, all self-taught amateurs in their specialties, to go to Torres Strait in 1898 and make a photographic study of it. They were comprehensively equipped with the very latest scientific recording instruments: Saindy Ray, an autoharp on the language of Oklaasia, the ornithologist Dr C. S. Myers and the marine biologist Dr C. G. Seligman used two wax-cylinder phonographs to make about one hundred records of islander speech and song.¹⁴ Their services in the British Institute of Recorded Sound. Their photographic kit included equipment for taking stills, moving and even experimental colour photographs by the two and July process. These would have been the earliest colour photographs taken in Australia.¹⁵ The photography was done by Hamilton and by a 21-year-old student with previous experience in Algeria and Egypt, Anthony Sabin, who died of dysentery in Cairo only three years later.¹⁶ The ethnologists and medical experts Dr W. H. B. Rivers and Dr W. Macdonald rounded out the party.

They reached Thursday Island on 22 April 1896 and spent almost seven months at the Torres Strait and New Guinea. Four

Notes: Names underpinnings from films made by R. C. Fleisher courtesy of RKO Pictures (National Motion Picture Licensed Agency), the Research Office, Ltd. in eight. White House: Community of Keweenaw, 4 September 1881. Mawney Island: Intensive Diving on New Mawney in 8 September 1908. Mawney Island: Intensive Diving on New Mawney (No. 2), 4 September 1909. Mawney Island: Free landing of September 1910. Mawney Island: Intensive Diving on New Mawney (No. 3) on 4 September 1911. Mawney Island: Intensive Diving on New Mawney (No. 4) on 4 September 1912.

Label: 1897 Newman and Uppercuete coveys, as used by Professor Hadden on the Texas coast in 1878. In all a considerable time past several others are now being treated as coveys.

Before history (or any remaining Stone) came on Mir Island, Turner lived among Haddas. Cambridge Expeditions in 1895. With rare photos, graphs, a movie camera and a unique glass model, they were expertly equipped. A. C. Haddas Collection, Cambridge University, courtesy of A. C. Haddas Collection, Cambridge.

months were spent in the Murray Islands, whose accessibility and relatively unimpaired culture made them particularly suitable for study. Two visits were made there, the first during May 1978, the latter commencing on 20 July and concluding on 3 September.¹⁰

Hudson's River

In March 1898, Haddon purchased a 35mm Newmann and Graessle movie outfit in Honolulu, including 30 rolls of new film 75 feet long, according to appendice Islands chronicle, "new camera and camera."¹⁸ The dispatch of the film was apparently delayed by being misshapen recently sent to Haddon's friend, Mr. C. H. Haddon, in Honolulu.¹⁹ As a result, filming did not begin until the last week of their second stay on Murray Island, after 1 September 1898. Another problem was encountered with the Newmann and Graessle movie camera, which sustained damage to motion, causing the film to burn in the tropical climate. Only a few films were taken successfully.

According to Halden's diary⁴¹, the films were made by Halden himself, possibly assisted by Arthur's Wilkins.

†September 1894: Trenchard's oenotaphyphagous larva kept by Fies, Sergeant and Minis [5] as reference.

6 September 1959: Tried to take cinematograph photos of Murray's Kopus *Antocha-maculosa* (Bate) at sunset on board the lugger Coral Sea belonging Fred Lankman [...] Bani-Mala maculosa-bate (2) at Kani [...]

Haddon's journal covering the week of 1-8 September 1894, written while the expedition was packing for its departure from Murray Island, indicates that firing had only been a partial success.

[5] I wrote rather important things toward up at the last [...] The main problem was, because the camera came in a box that was not too big and I wanted to get in something of the character, it was in a box that was only just at the limit that we could get out of the main ceremony. I wanted to get the camera that had been made for me, but the camera was worth nothing for. I tried to make a photograph at last at last when I happened the machine came and the film is opened - I am afraid that this part of my mind will give a failure for the entire photography at. I fear at present of little practical value. I have had many changes in the camera, but the camera, perhaps, I mean the camera.



Thursday 8 September [1898] we left Murray Island [for the "Nior"] at 10 a.m. [...]

Haddon's ideas about his films were ill-founded. On return to London, he had the few rolls shot on Murray Island processed by Nivens and Gardner. Reporting on these on 28 June 1899, J. Gardner told him:

With respect to the Kinetograph, writer warning for you to return the machine for repair, what we will report is to what has gone wrong with it. In the meantime, we beg to enclose a print from a strip of one of your films. We would not less decide it nothing much to complain of with a machine that produces work of this quality precisely on the first trial and under entirely unfavorable circumstances. We regarded like films, and have developed these that present good results. We will have one or two more to finish.¹⁷

Although limited in both scope and duration, the surviving 43 scenes of Haddon's films continue to surprise modern audiences with their high technical standard. The material surviving matches the descriptions in Haddon's diary and journal, and these seem to be little missing from the print. Strangely, no screenings of the films by Haddon have been traced. The six volumes of *Reports of the Cambridge Anthropological Expedition to Torres Straits*, published between 1900 and 1935, contain virtually no mention of the films, other than a few faint allusions (plate 28) in volume six. These show "the movements of the eggs, &c" (with pictures) from the *Bonae-Male* ceremony, stated to have been shot at Kiam in the Torres Strait. Spencer¹⁸

INFLUENCE ON BALDWIN SPENCER

On 23 October 1900, leaving of Spencer and Gillen's forthcoming expedition to Central Australia, Haddon wrote to Spencer:

You really must take a Kinetograph – a biograph – or whatever they call it in your part of the world. It is an indispensable piece of anthropological apparatus. Get an ordinary commercial one. If you order from London I think I would place myself in the hands of the Warwick Trading Company, 4 Warwick Court, High Holborn W.C. I have asked them to send you a catalogue and to write to you as well. I have stated what you want in this. I have no doubt that your films will pay for the whole apparatus if you can make some of them be copied by the trade.¹⁹

Examination of the Warwick Trading Company film catalogue for August 1901 reveals that Haddon may have allowed cost of his



films to be "copied by the trade" in the manner he suggested:

Car. 6250b: *Procession of Thursday Island, the Headquarters of the Pearl Fishing Industry*. This tribe known island is very difficult of access, but from the great majority of the largest and finest pearls are obtained. The view presented in the film embraces the gully alongside which the sailing craft are moored as they return from the fishing grounds. In the background the complement of the island is distinctly seen, while in the foreground a number of the pearling canoes are seen lying at anchor in the strait. Length 75 feet (1 minute 13 seconds)

The film is not known to survive and the inclusion of the "pearl" annotation described is puzzling, as none of Haddon's known films show that he could "pearl" (collect/divine?) movements. However, Spencer was quick to follow Haddon's advice. On 1 December 1900, Spencer wrote to Haddon:

I am writing home to the Warwick Co. to send me out the biograph [sic] instrument. They wrote me by last mail saying that a catalogue was forwarded [...] I was so happy that you would have given me some advice as to how much film to take with me as I have had no experience as to how and where to buy one here [in Melbourne].²⁰

Spencer's work with the Warwick Biograph in Central Australia during 1901 is well known.²¹ Many papers in Spencer's collection are being the pattern of these techniques, ignoring the Torres Strait precedents. Haddon hoped most might be towards it. In 1900, he was appointed University Lecturer in Ethnology at Cambridge University, and in 1901 was elected to a fellowship at Christ's College.²²

Haddon's films were stored at Cambridge until 1947, when the British Film Institute copied them.²³ Prints are now held by the National Film and Sound Archive and AALIS in Canberra, and by Ian Davenport at Film Australia in London. They are the oldest surviving Queensland films, and the oldest films of Torres Strait Islanders. As a result of the blurb in Spencer's letter to Murray Island on 8 September 1898, they are also the oldest films of Australian Aborigines.

HADDON'S TORRES STRAIT EXPEDITION FILMOGRAPHY

(1) *Male-Bonae Ceremony at Kiam* (shot c. 6 September 1898)

Three men in forest setting wearing leaf skirts, leading man wears the cardboard mask made for Haddon and two men hold a malappon. They dance in procession. Length 30 seconds at 26 f.p.s.

(2) *Murray Island Islanders Dancing at Earl Haddon's* (probably 6 September 1898)
Three men in *lebelaba* perform a procession dance on a bench. Camera pans across mid-shot and the dance recommences. Length 70 seconds

(3) *Murray Island Islanders Dancing at Earl Haddon's* (probably 6 September 1898)
Under *lebelaba* dance, some camera position as (2), but with the camera panned slightly to the right. Three men dancing in procession on a bench. Length 21 seconds



Walter Baldwin Spencer (1855-1929), Professor of Biology at Melbourne University and Director of the National Museum of Victoria. Followed Haddon's experiments in the anthropological study of human gesture and social recording. He sent the strips of film to his field expedition much further east. Haddon, during 1,000 feet of Aboriginal movement and ceremony in the first month following 3 April 1901. Ceremonies and environmental scenes film sequences in London were made by Spencer's filmographer (Peter from Earl Sydney) 11 October 1901; 1901, courtesy of Mr. Chiswick.



Shows left: Frederick Charles Wills, Chief Artist and Photographer, Queensland Department of Agriculture, 1897-1903. Photo from Queensland Agricultural Journal (June 1897) (opp. p. 408). Courtesy from 10047. Queensland Department of Agriculture. Above, center: Henry William Mobley, Assistant Photographer, Queensland Department of Agriculture, 1897-1902. Qld Photographs 1904-1910. Wills' assistant on the making of the 1899 film. Above, right: Lumière Cinematograph No. 276, 1896, used by Wills and Mobley at the Queensland Agricultural Department to shoot the first of a few government films, 1899. Currently held by Queensland Museum, and will be on long-term loan. Photo by one of Mr & Mrs Watson. Queensland Museum. Right: Wills. Lumière camera in operation above the film gate and lightproof bellows on pulley with 35 feet film feed spool. There was never any condenser on this camera. The glass window behind the gate (top right) provided a view of the image on the film and before drawing, commenced to advance the film to start. Photo courtesy of Mark Whetton © Queensland Museum.



(4) Murray Island: Bee Making (shot 3 September 1898).

Three men – Pen, Sergeant and Mann – sit cross-legged on the ground, working a stick between their palms bearing upon a wood block (bird method). Length 30 seconds.

(5) Murray Island: Australian Aboriginals Dancing "Shake-A-Lag" on Beach (shot c. 4 September 1898)

Four young Australian Aboriginals wearing loincloth clop, then dance, then clap again. A fifth man beats rhythm by hitting a long pole with a branch. Film in three sections with cuts separating them. Some locals in scene (2) and (3). Length 78 seconds.

QUEENSLAND GOVERNMENT FILM PRODUCTION: 1899

Immigration to the colony of Queensland was promoted by a touring lecturer in Britain named George Randall, working under the direction of the Queensland Agent-General in London, Sir Horace Tozer.¹⁰ In the late 1890s, Randall illustrated his lectures with lantern slides prepared in Queensland by the official photographer of the Department of Agriculture, Frederick Charles Wills.

Wills was young and enthusiastic, actively involved with the Queensland Amateur Photographic Society, and a frequent contributor to Australia's photographic magazines.¹¹ Appeared in the Department of Agriculture as Official Artist and Photographer on 13 March 1897¹², his interventions were constantly resisted by conservative co-workers. For instance, in March 1898 the *Queensland Agricultural Journal's* editor tried to eliminate its pastoral content.¹³ Fortunately for Wills, a Ministerial decision overruled this.

In October 1898, Wills suggested that Randall's lectures on emigration would be enhanced by "lantern slides [...] prepared on

the Lumière Cinematograph principle".¹⁴ The prominence of the prestigious Greater Britain Exhibition at Earl's Court in 1899 provided an incentive to give this project a push. Many of Wills' lantern slides were exhibited there, though the films were not completed in time for it.

Queensland's Chief Secretary's Department agreed to finance the cinematograph venture for a year starting in October 1898¹⁵, and the world's first governmental film production project was launched. In December 1898, the Minister for Agriculture instructed Wills to go to Sydney to make six Lumière Cinematographs and three optical negatives to "Baker & House imported the gear, and early in 1899 Wills made about five trial films with it in Sydney".¹⁶ Success was reported in the *Australian Photographer Review* on 21 March 1899¹⁷, the Sydney films including several Redfern to bushy station and various types of ferry transport arriving at Brisbane's Point. Few earlier films of Sydney survive today.

On his return to Brisbane in March 1899, the Department gave Wills an assistant.¹⁸ Henry William Mobley (1861–1933) helped Wills to produce and process many of the 1899 films. After Wills' resignation in 1903, Mobley continued to produce Queensland government films sporadically until he retired in August 1934.¹⁹

During Wills' "trial" photography excursions around Queensland for the Department of Agriculture between March and October 1899, he produced about 30 one-minute films on the Lumière cinematograph. Many of these illustrated agricultural processes in an attempt to attract British farmers to the colony, which was the assignment he gave George Randall's press agency version. However, Wills also filmed historical events which can be readily dated.

Queensland's Colonial Governor, Lord Lamington, is seen arriving at the opening of Colonial Parliament in Brisbane on 18 May 1899 – the oldest of Wills' Queensland films which can be

show.¹⁰ On the evening of the following day, Wills gave his first film show to the Queensland Amateur Photographic Society, exhibiting "some very good specimens of locally taken cinematograph pictures."¹¹ These probably included the surviving views of Brisbane's Roma Street station, Queen Street and Victoria Bridge.

Between June and August 1899, the *Queensland cinematographer* accompanied H. W. Wills on the tour of the government reserves (and "White Star" to Torres Strait).¹² Queensland's Home Secretary, James Fossan, received reports of problems in the pearling industry, and of abuses of the natives in the Torres Strait. The subsequent parliamentary party included Aboriginal Protection Board, Fossan, Fossan's wife, the colony's Island Administrator John Douglas, Dr Tilston, Police Chief Percy Gidley and Wills. The two surviving films of the expedition are those the Chief of Rock Light Ship recording scenes off the Townsville Coast, and Fossan receiving a gift of bananas from Islanders on either Darnley or Murray Islands in the Eastern Torres Strait.

Wills also attempted to take a film at Weipa when Fossan officially gave it that name, but this attempt was aborted when "an unexpected earthquake fell through owing to shortage of time."¹³ As a consequence of an "accident" photographs taken by Wills on this trip, probably intended for presentation as lantern slides to commissioners and supplied into the film, survive in the John Oxley library.¹⁴ The expedition concluded on 5 August 1899 when the party returned to Townsville.

The greater part of Wills' surviving films were apparently taken in the Spring of 1899, following Wills' return to Brisbane, and of domestic aspects of wheat harvesting on the Darling Downs, sugar harvesting at Nambour, and of stock management. These are mostly the earliest Australian and aerial documentary films, and are among the earliest films of their type in the world. Many of the 65-second rolls are constructed in sequences of two or three camera setups, and the rolls are intended for exhibition in a logical order to construct a narrative of the agricultural processes of the area.¹⁵ When a subject takes more than one film, Wills casually observed in 1900, "they are joined with the aid of a reel accented with some of the celluloid dissolved in it."¹⁶ Wills made the earliest surviving Australian films exhibiting sequential editing techniques.

Especially in the wheat harvesting scene, the shots are superbly composed, logically sequenced and include a "pump-out" from a

wide view of a wagon being pumped to the shearer into a close view of operations at the shearer staff. In the Nambour sugar harvesting scene a similar "pump-out" takes us from a wide view of a horse-driven tramway bringing a load of cane to the mill's conveyor, cutting close into a scene of tramming operations at the conveyor. The sugar harvesting scene is particularly important for its inclusion of "karakas" labourers at work – cheap Melanesian manpower imported to work under conditions resembling slavery in the Southern states of the U.S. The usage of this labour force ceased with the advent of Australian indentured labour, and Wills' films are among the few surviving reminders of this shameful chapter in Australia's history.¹⁷

Wills showed an artist's sense in his methods of composition and working, and used in a lecture he subsequently gave on film making:

There is a taste, taste needed in colour and a sense of rhythm as much, and perhaps in most, than in ordinary photography. I find a hint in what I call the 'soul' in photography when we might say, that is when persons are to play any part in the picture, as those unacquainted to photography often do the wrong thing at the wrong time, and possibly cause a film to be wasted, although I have been very fortunate myself, as out of thirty negatives and thirty pictures I have which I have exposed only two negatives and one picture have been spoilt. It behoves one to be careful when each film costs 25s.¹⁸

Of his "souvenirs", one negative is included in the collection which appears never to have been printed. It shows a close view of railway tracks receding from the rear of a railway carriage in rural Queensland. Wills apparently misjudged the coverage of his camera from the rear of the train, pointing it downwards too far to record any meaningful scenery. Fortunately, two successful travelling shots of this type do survive in the collection, one showing work in the vicinity of the railway at Eumundi (near Nambour) and the other showing forests in the Atherton tablelands on the Cairns-Maclean line.

In 1899, the concept of a camera with a zooming point-of-view was unprecedented in Australia, and Wills' "phantom train rolls" attracted favourable comment.¹⁹

A constant rule of documentary production is that the operator should be kept happy. Wills did well to include his employers, the Queensland government, in a film of their boarding the government paddle steamer "Laurinda" for a Christmas banquet. It was shot at a Brisbane River wharf just behind the (then) new Agricultural Department building in William Street. Highgate Hill can be seen across the Brisbane River. The occasion is thought to be their outing in connection with the Queensland Federation League on 24 October 1899.²⁰

Wills' last and most expensive film recorded the departure celebrations of the first Queensland (Cavalry) Contingent for the Boer War in South Africa at the end of October 1899. The Queensland Mounted Infantry, 14 officers and 210 men under Colonel P. Roberts, are seen marching a paved road-off during their final parade past Post Office Square in Queen Street on 28 October 1899.²¹ Later sequences show them Review before the Lieutenant Governor Sir Samuel Griffith on the Brisbane Domain that afternoon²², and the loading of their remount horses for South Africa aboard the troopship "Cornwall" at Pakenham on 31 October 1899.²³ This was the last occasion on which Queensland troops went to war, and it was attended with particularly poignant displays of patriotism, as the film indicates. No other films of Australian Boer War troop departures are known to survive.

At the end of October 1899, the Chief Secretary's firm ruling of the film operation ceased. The value of this film to Queensland now had to be demonstrated.

North Shore Steam Ferry. Passenger disembarking (filmed in Albert Park on 1 February 1900). Early enlargement of one of first Wills film shot in a small white egg-shaped lantern machine (from Fisher & Brown in Sydney). Considerable damage to emulsion. Steam can be seen on the opposite shore, with St Andrew's Park and Fort Macquarie on the left. Photo courtesy of Ming Lithuan. National Film & Sound Archive, Canberra.



CONTINUED ON PAGE 28

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Shakespeare

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OTHELLO, MACBETH AND MUCH ADO ABOUT NOTHING

by IAN McFARLAND

In the past few years there has been a fascinating boom of Shakespeare-derivatives, and they have been fifty years' worth of new takes on the fact that he — Shakespeare — was not writing for the academy but for large, often public audiences. Kenneth Branagh's *Henry V* (1989) settled in for a long, comfortable run at Hoyts complexes and, in the following year, Franco Zeffirelli had his first box office success in years with *Malcolm X* at hand. In 1992, Qui-Yan Deng's *A My Dear Father's Love* (a moving and eloquent re-working of themes from *Henry IV Part I* and *II*) had decent popularity by casting Kenny Dwayne and River Phoenix in the leads. Now we are in the situation of seeing Branagh's *Macbeth* (1996) as a mainstream release at the same time as *Green Willows* (more than forty years old) and *Macbeth* (1956) in lovingly restored versions, one both showing in more limited releases, and presenting (though not by too long one hopes) *Chastity* (Edward's *A Fair Lady*).

If Shakespeare is to be kept alive for the young and for the non-specialist audience, then increasingly the cinema seems the most likely medium. The theatre is becoming more and more a middle-class pleasure, and a restricted one at that, except perhaps for the musicals. So if we are thinking of Shakespeare, the prodigious output of Britain's National Theatre or Royal Shakespeare Company (where a star performer like Anthony Hopkins can still produce sell-out at King's Lane Television studios enough in its appeal to attract lovers; has adopted generally a rather staidly conservative approach to Shakespeare, preferring more to the traditions at the stage than to the greater freedom offered by filming. The BBC Shakespeare series is a prime example (but by no means the only one) of this tendency: whereby actors in doublet and hose run up and down rears and gear around cannons, as if imitating an all-purpose Shakespeareland.

There are no doubt many challenges to be met in filming Shakespeare, perhaps none of them more demanding than that of reconciling the syllabary of his Latin verse patterns with compatibility with the incoherent reform of the

screen drama as prose. To make a sense of the poetry of the verse forms, making it sound sufficiently conversational, as in doing so the settings in which it is spoken, has not always come easily to filmmakers and actors. Any film challenging, as this is, it needs to be remembered that what is at stake is no more than a convention, no more of effort to what is "realistic" and completely than those moments in *Macbeth* when William, talking themselves suddenly begin to dance and sing in the streets.

The dramatic look of popularising Shakespeare has passed from Laurence Olivier through Zeffirelli to Branagh, with more uncompromising voices from the likes of Welles and Derek Jansen (*The Tempest* 1978). Oliver still working very much within the traditions of British theatre and its training himself with actors from the Chorus and other theatre-school teachers, scored a great success in 1949 with his movie featuring *Henry V* (1944), and some considerable popular success though not enough to ward off the American paragon of "Hollywood" as a concern for its mainstream reception in the U.S. His *Macbeth* (1956) — drawing on contemporary film style and technique, and *Richard III* (1955), engaging it in a more academic mode, confirmed his position as the present's most respected and successful adaptor to date.

Nevertheless, it was really Zeffirelli who achieved what Shakespeare himself would almost certainly have approved of: that is, large popular audiences for his *Richard III* (1955) and his *Macbeth* (1956) (and, above all, his *Henry VIII* (1955)). This later caught the mood of youthful rebellion against the an and on the contingent in that year, and his handsome, fair-haired lead (Laurence Olivier and Oliver himself) in factually less love scenes, and a bunch of hot-blooded teenage youth reacting to the high-brow man and against their traditional elders.



KENNETH BRANAGH'S *MACBETH* (1996) AND *OTHELLO* (1995) (LEFT) AND *MACBETH* (1956) (RIGHT).

Indeed, that is a success Zeffirelli attests belonged to a more overtly cinematic sensibility and practice than Olivier's. His 1956 *Macbeth* is at some level not Shakespeare, and it was not until the 1990s, however, that he returned to the filming of the Bard. When he did, the result was popular as a star vehicle for Mel Gibson, and not a courtly enough piece of work, but seemed to have nothing to say about the play, its have no point of view.

And so would would Oliver's *Macbeth* — or rather him for — writing, out to be popular, into various of *Macbeth* made as a charming, too Republic, of all the most initially striking, not with-out respect to the film and public ap-

By when it appeared in 1949. Seen today, it appears as a fascinating isolated assault on a great tragic drama. Set among orange-dripping caverns, against a vast cyclorama, it isolates the usual paraphernalia of horror cinema and the result is that the drama is focused where it most properly belongs: in the mind of Macbeth himself. Welles as director and star, given as a Macbeth who assumes and off-limits the social and political world in which he acts but that is a Macbeth who can make us powerfully aware of his fear that his bloody hand might well make "his future-born sons [in]ordinate [making the given one real]." Much of that telling (especially Jeanette Nolan as regging Lady Macbeth) is inadequate to the plot of being somewhat much of the dialogue sounds like neither verse nor conversation — indeed, it sometimes sounds intelligible — and the stylized setting is pitched exactly between stage and screen. However, Welles' own performance and the vision of the play is embodied much that it is not a negligible film and should make us grateful for the opportunity to see it again.

Welles' *Macbeth* is again illustrated by its central problems and its fitting subject to all manner of delays: in spite of these delays takes some sort of a masterpiece. As with *Macbeth* as with his glorious *Citizen Kane* (1941) (1941), arguably the greatest of all American motion pictures, he has again been obviously true to his own vision of the play. He does not make it easy for those unfamiliar with the play as he pursues his own line on what it is that drives Macbeth to his fate. His vision for the essential protagonist leads him to insist in and out of the play's structure with his fate. He does not make it easy for those unfamiliar with the play as he pursues his own line on what it is that drives Macbeth to his fate. His vision for the essential protagonist leads him to insist in and out of the play's structure with his fate. He does not make it easy for those unfamiliar with the play as he pursues his own line on what it is that drives Macbeth to his fate. His vision for the essential protagonist leads him to insist in and out of the play's structure with his fate.

Macbeth, now being shown in a version restored by Welles' daughter, Barbara Welles-Smith, opens directly on a close-up of the face of the dead Othello (Welles). The film on which he has been seen is placed up, framed and followed by a series of encounters and accompanied by a series of encounters and accompanied by a series of encounters. Another procession carries the body of Desdemona (Suzanne

Cloutier) and in the opposite direction (Michael Macdonald) dragged by the ends and placed in a cage which is then saying with the object of contempt and revulsion. All this takes place before the credits: no dialogue is spoken but music and the sound of guns and the violent contrast of imagery have prepared the way for an extremely dramatic, far from conventional reading of the play. In spite of the often out of eye-sound and sound and the scratchy nature of the print, this is its restored form: this clear from the outset that this is a major piece of work.

In itself, visual story-telling mode, the tale of Othello's downfall after Venetian Italy, Desdemona, the removal of the scene of war to Cyprus, and the sowing and sowing of the seeds of jealousy in response to Iago's malign conspiracy is accompanied with a fluidity that seems to take the film's history and production history. More fully served by his multiple designers and cameramen, Welles creates the consistency and loss of Shakespeare's emphasis on the scene of finally judged images.

After a surprisingly low-key introduction to the scene Othello in "Keep up your bright sword, for the star will rest him" the film suddenly offers a clear view up of Welles that reveals that subtle moment in the *Macbeth* film. In 1949 when we first see his Henry VIII. Almost wholly in close-up, too, and working quietly and passively against the potential threat of the film, he reveals the "round and unrelenting" with which he had worked and won. Desdemona's voice is heard as reported in the close-up. A little later, they are seen framed by Iago's hand, right, followed from a balcony above by Iago and his dog (Rodriguez (Robert Coote)). By contrast to Othello's self-revelation in Cyprus, he and Desdemona are reunited in a low-angle shot that seems to celebrate the security of their love.

The film is not in fact about it in this way because it is in its entirety makes it a masterpiece in visual terms. A similar film in which Othello makes a brief self-appearance, the funeral of the scene for below as he demands "good" of Iago's headless suggestion of Desdemona's infidelity. Iago leading Othello through a labyrinth of passages and scenes, or past fishing nets as Othello finally falls into his trap and says, "I'll strap her into heaven!" This is a film of almost compositions, but they are always at the service of the narrative and the drama itself. One can be moved by the sudden simplicity of pain that informs the soliloquy "Forc'd thus to recalcitrant mind," as Othello, still and set from below, surveys the hour wreckage of his life. The film ends exactly where it began, with the cage, the procession and the perspective images that now take on a new poignancy.

Welles has made Othello a simple man, dignified and brave, but finally short on insight and totally susceptible to Iago's manipulations. He is a man whose descent into chaos has been easily accomplished and the penultimate scene makes clear the scale for our pity for him. It is not true that he is "a more easily grieved" the actor of the film gives the lie to this: he is, though "Perplex'd in the confusion" and his face is in close-up, surrounded by darkness, remains clearly the words of the screenplay.

As in *Macbeth*, though to a much lesser extent there are some depressingly inadequate performances in supporting roles. Loyalty is an early member probably led Welles to cast like Desdemona as Iago, but, despite a very apt scene early in the film of the scene of the large dog, he seems too elderly, too playing the kind of image of a man that would make him to make Othello to his purpose. For Compton, a great stage actor, somehow seems a real authority as Iago in his final confrontation of Othello and Iago, but too often seems to be acting in a different, older theatrical tradition. Suzanne Cloutier is barely interesting as Desdemona, and revealed the others as just others. Oddly, none of this makes very much of it: not only that Welles' own performance, given the standard,



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But that he has considered the whole film in such visually persuasive, dramatically coherent terms finds a few modern postmodernists hard to sway from themselves on what is still recognizably a private remark.

The miracle of popularization – a term used here with absolutely no pejorative connotations – lies in Alfred Wallace and Paul Walker in Birmingham. Still in his early thirties, he has the triumph of *Henry* to add to that of *White Day Almost Nothing* already under his belt, an well as a string of other influential films in various media. Perhaps a modest objective in *Henry* is to show clearly that still exists a modern audience to respond to Shakespeare as film and to some say that they respond to any other movie², and the evidence of his first two productions is that he has achieved his goal in commercial terms: the action is wholly past, as it was in *Henry V*, and the characters and their relationships. As before, he has not hesitated in other ways what is likely to be obstructing to modern taste not particularly attached to Shakespearian diction and rhythm. His timing, a mixture of his own spontaneity and what some of his most potent young American actors of the day reinforced his belief that Shakespeare should be accessible to everyone, not the preserve of an elite theatrical tradition.

[illegible]

I wonder that you will not be taking Alger
Gardner; nobody marries you
because you don't like him, you are not liked

The strength of the jolly is of course in the relationship between these two rather, contrary, witty and oddly vulnerable people, and in the film's success in his relationship with

willed by two of nearly that age who perfectly understood the requirements of the cities. They rise (like the rest of large) speak like women as if they had just thought of it, they identify with the list and thought of virginity which otherwise less their early dealings with each other; and they promise and it is the sudden onset of real feeling that enables them to recognize their love for each other and their contempt for what they saw as Claudio's almost comical behavior.

The Claudio-Hera sub plot, in which Claudio (Patrick Stewart) laments his exile and attempts to get Hera to (Joan Benzedrine) accept his exile, is not in itself very interesting or even convincing in its real importance in the way it provides the occasion for the deepening of the relationship between the mature lovers (Jo Benzedrine and Benedek). The play's most chilling moment is when Claudio tests the strength of Benedek's newly pronounced love with the words "Will Claudio?" in Benedek's tent, the scene set in a small chapel. Ben later says sharply disdained and cold through a series of rapidly alternating close-ups of the two, quite rating in Benedek's full-face command. Very strikingly the entire scene of the scene is directed as if should be and given weight in the ensuing scene in which Benedek, with new enforcements of purpose, attacks the old carapace, Claudio.

As always in *Althusser*, it is very difficult to catch any glimpse by the the gullible Chénier of any real interest in the historical Marc. However, they are played here with enough gusto (the author and good looks by Robert Stone's Lerner takes of Peter Wade's *Grand Poets Society*, 1988) and hysterical state backside to make them the answer the elements the narrative makes of them (Stéphane's Romeo and Juliet mind, Marc as her saint). *Althusser* did, they think. He takes the greater wisdom mostly of the Chénier's modesty, particularly in the rendering of which *Perceage* and *Thérèse* suggest that they could be the heirs to the Night-crowns laurels once won and won by William Power and Myrta Goss. Loved by Tenny and Harbison, and by virtually no one else these days. Certainly *Stéphane* is a strikingly better way to see as the ancestor of, say, Richard Ford Chénier that is of lower with minds that they are not prepared to look in at the dark as they appear for marriage. Thomas's motherhood, and *Stéphane*'s story.

have been able to establish the moving action the play affords of Shakespeare's respect for and belief in the powerful perception of an ideal human woman.

For all that Breughel has described the play as a story told within a darker underworld, he has not hesitated to include the saint's efficacious restoration of this woman's life. The formal dignity of Leonardo's villa and the infamous, summary Tuscan executions in which it is set provide exactly the contrast for the drama of color, gesture and form, of chance. Breughel takes the plot, and could make one gasped-for-forever with others and more.

[illegible]

The British Government has again happily along in offering financial support to the film industry in the past decade or more. Probably the best it could do would be to make Granger to film his way through the (dis)appearance series. It would be, in doing so, just forming a cultural service in the interests of literature and film both. On the evidence so far, it seems as if it couldn't be helped any more.

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emotionally, even in ideal-figure. The does not do justice to the film with its powerful ugliness, language and anger. His equal-level competing film, *Amélie* (Léa Seydoux), winning the Festival Jury Award, the CACI (Catholic Cinema-press) Association Jury Award, sheeps (with Short Duty) the International Critics' award, winning an award from a large group of Italian high school students who were attending the Festival, and meeting and discussing with the filmmakers, and the Bronze Plaque from OCIC (International Catholic Organization for Cinema) (it was as a member of this jury that I attended the Festival).

The Lions iCOns was shared by Krzysztof Kieślowski's last in a trilogy, *Three Colors: Blue*, and Robert Altman's *Short Cuts*. In fact, these two films won most of the awards: *Three Colors: Blue* (CACI, Italian Catholic Media, OCIC) and for Juliet Binoche as Best Actress, *Short Cuts* (International Critics' Award) and a special jury award for the cast ensemble of 32. The Silver Lion was given (one presumes in solidarity) to *Wash DC Kids* (Bakhtiar Khudonazarov) from Tajikistan and the President of the Festival's Award to the *Catholic Film in Asia* (Liu Peipei) (President Debussy) (Liu Peipei).

Other directors with films in Competition were Abel Ferrara with *Snake Eyes*, Jean-Luc Godard with *Notre*, *Play Me* (none of his projects religious poetry: a film released), *Gun Vase* (sent with *Even Complete On the Silver*, Carlos Saura with *Diapora*, Bernard Blier with *Lo dove troia colto* and *Clair* (with *Play Me*). This might give an impression of a mixed programme. However, there were no entries from Germany, Switzerland, Belgium, Ireland, Britain, Canada, Japan and India, and none from the states of Africa. The Bernberg film was also only entry from Latin America.

Austria, on the other hand was well represented. *Red Hot Beauty* (Competition, *Amélie* (Austria) in the section "Windows on Images" (all several press releases from David Pinner) and a letter, one presumes tongue-in cheek, from the director Giorgio Caporali to Pinner asking him well but saying he was unable to come to Venice to see and best what they had done to his eye). Lynn-Marie Wilson's *Idemore* (a Denzou and two shorts: Dennis Turner's *Clair* (age) and *Marion Politzer's* Just Desserts) winner of the award for Best Short Film.

The award of the Golden Lion (or dividing the prize depending on your perspective) between Altman and Kieślowski was symbolic of a mood in Europe and of the Festival. During September, it was not only the French farmers who demonstrated their dislike about the CACI rules, but French filmmakers, including such names as Claude Berri, Gérard Depardieu and

Isabelle Huppert, protested the invasion of American films at the expense of local productions. This kind of feeling was obvious at Venice and featured in many articles about the Festival. Festival director Gilles Pontecorvo stated the press for its idea in this regard, highlighting clearly and pointed out the necessity of keeping communications open with Hollywood. This was evident in the number of American films screened and the number of celebrities attending.

However, Pontecorvo concerned a thriving cinema culture, principally directors. A large contingent, from the continent and from North America attended, the discussion ranging from marketing/copyright practices and the rights of authors. An international committee was created, published resolutions and have commissioned a charter of rights to be drafted. Pontecorvo expressed his disappointment that the marketing board attention to the ground-breaking meeting of minds.

The meeting was well attended by directors from all over the world, taking advantage of being present at the Festival (including Peter Weir, who was President of the Festival Jury, and Chen Kaige, a member of the Jury).

Festival was obviously significant for Europeans, as a showcase for films and for promotion, as occasions for events (student groups judge the official Jury made reports at Venice) and as a big opportunity for quite wide media coverage, intense newspaper and television reporting.

Europeans also like to discuss, criticize and the philosophers behind cinema. This became clear to me with the discussions about Krzysztof Kieślowski's *Three Colors: Blue* (Kieślowski's moral dilemma (so popular from his *Debates*, then *La Double Vie de Véronique*) dramatize the existence of contemporary Europe, the self-overlaidness of the West and the grappling with modernism and its consequences, the collapse of structures in Eastern Europe and the quest for a European Community. *Three Colors: Blue* culminated in a ceremony for a United Europe (I had looked the jury members—with a further quiet nation in awards).

My journey to Venice also took me to Rome for an international conference on "Cinema and Theology" (also for Catholic professionals) and sponsored by the Jesuit-run Gregorian University (OCIC: the International Catholic Organization for Cinema and the Center for the Study of Communications and Culture (St Louis). The title of the conference was "The New Image of Religious Film." "Religious film" was not confined to explicitly religious films. In fact, as the conference progressed, it was clear that the focus was on films and videos, the latest technology in their text and feature.

The majority of the presenters of papers as well as of the participants were from continental Europe, several came from the U.S., but only three from Africa, two from Asia and one from the Pacific. Discussion tended to focus on European films with frequent quotations to André Tancouky and Kieślowski. The Venice award seemed to set the seal on Kieślowski as the successor to Luis Buñuel, Ingmar Bergman and Federico Fellini as the great directors whose work could be deemed, in the broadest sense, religious.

But in looking at the films in Competition in Venice, one noted the frequency of explicit religious scenes, of sermons, of language about God. This tended to pervade the continental films, in a way that does not happen in the American cinema – yet it was there in the films of Ferrara and De Niro, and in *Red Hot Beauty*.

European films (and La film-makers) are also concerned about post modernism, in a way that those from America, Asia, Africa and Australia are not. It is the problem of the classical world-view of the Enlightened 18th Century and of the faith-in-progress of the 19th and 20th Centuries, and the religious and structures built on them can no longer hold, then we create an age of post-modernism.

It was suggested that, in the early 1980s, this led to an excellent insight on the initiative and the condition. In the early 80s, there been a less a regard self-confidence, more of a crisis and an acknowledgment of the latent spiritual. Jean-Luc Godard's career is interpreted in the light, his 1969 film *Play Me* combining word and image, peripheral narrative, but using Leopard's poetry as a meditation on life and faith through awareness of the haunting absence of God. For European thinkers, there has delight in the aesthetic of abstraction.

Conversations from English speaking countries tend to be far more abstract in their approach, and stronger on sensitive and the conventions of story telling. Herman Ford and Robert De Niro both made clear the case of their answers to questions at film press conferences. This affinity to post-modernism, but the emphasis is on story and the aesthetic satisfaction in responding to a well-told story. And so, the Venice Golden Lion was shared with Robert Altman's *Idemore* (a California movie (adapted from Raymond Carver), *Short Cuts*).

However, the Europeans like their names, their Hollywood stories. Clint Eastwood is a European hero. But they also tend to see the post-modern, deconstructive of popular culture. David Lynch fills these expectations. *Twin Peaks: Fire Walk With Me* (1992) (seems a frequently-cited classic in Joe Penello's *Bad Language* (1992). The multimedia character

also agent - for books, films and music all part of Twin Peaks, and the concerts, performances, music videos, records, movie appearances of Madonna. The conference might have been titled "Madonna meets Twin Peaks".

Red Boy (Paddy makes an appearance with the questioner of the confessionalists) was republished there and their local spirituality. The editing firm may have their final cut, as was said. It is a modest "religion" in the opinion of the people, their explicitly religious time with an audience. As for *Sublime* and the time of *Evans* were seen as "the *Providence*" time from the *Peace* of deep depression and longing. "Day of the Daphne." With their graphic images of the victimized, suffering human condition and the search for hope, they pass the religious time of our time. They are questioners/pastors. *Sublime* is a literary "idiot," a holy fool who confronts the contradictions of the (and who remembers Chance the gardener of Being There) (for *Red Boy*, 1999). *Sublime* is *The Lamentation* (MLA, 1997) (Lament, 1997) and *Lamentation* (MLA, 1997) (The Legend of the Holy Daphne, 1997).

One took heart from the fact that the GCHQ plebiscite at Vinton went to *Blue* and to *Red* Day Buddy. In line with the message from the Festival Jury and other groups, the conversation between religion and cinema culture is not as far apart as might at first be thought.

One of the difficulties for Varoufakis this past week was that the Italian Government was limited in its lobbying at the Palazzo. The convenience of the event and the endorsement of the discussions makes one hope that the economic recovery is well on the way.

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Every September the Midland and Toronto Film Festivals act as a splendid doubleheader for the most indulgent film buff. Despite their proximity in both time and location (the two cities are only four hours apart by car), however, both Festivals have distinctive personalities. This is probably best explained by each Festival's status for overseas debt.

The *Movie* by *Word* Film Festival (as announced this year) will be a *Quintessential* feature. *It* *Does* *Not* *Exist* (by *David* *Fin* *Director* *John* *Guarino*) *Shows* *the* *positive* *impact* *of* *his* *previous* *Quintessential* *product*; *James* *Guarino* *Lawson's* *Delicious* *Deep* *Awake* *is* *Just* *the* *Movie* *for* *example*; *this* *film* *was* *disappointing* *Extremely* *in* *the* *of* *movie*; *story* *about* *a* *teenage* *girl* *coming* *to* *learn* *with* *her* *father's* *identity* *was* *very* *small*; *It* *Does* *Not* *Exist* *is* *an* *appropriate* *method* *to* *which* *manages* *to* *avoid* *the* *excesses* *of* *many* *ones*; *sitting* *the* *film* *does* *have* *in* *the* *European*

fuel which dominates and is endorsed by the
Church.

Many films like Claude Lelouch's *Post Card From Joe* (out that Fall), Krzysztof Kieslowski's *Three Colors: Blue* (which is the first of his trilogy based on the questions and answers of the Frenchling) and Jane Fonda's first feature as director, *On Stranger Tides*... (Story: *Where You Belong*), seemed to be collected merely because of their use of French language. Real talent failed. However, the Competition Jury gave the Best Film prize to Margaretha von Trotta's Italian language film *The Long Silence* (The Long Silence) while the FIPRESCI jury awarded this prize to the Best Film and Juliette Lewis vehicle, *Kill Bill* (Domestic Sweet).

The most impressive French-language film of the Festival came from a European director who had settled in Mexico: Costa-Gavras' new film *Le Petit Apocalypse* (The Minor Apocalypse) was (unintended?) yet still quite an outcome of the theory of cinema based on anger. The story describes how a handful of oral tradition pupils regain their political consciousness when they discover (presumably as true story) a positive post-villain is later the man that they credit the doom of capitalism, and no longer willing to take this kind of a "Political" command as simply a funny one more enough, but a political film this hilarious should be considered as a political one.

In addition to the conventional cinema, *Midwinter* has a special attraction at British cinema. Films which will require ample copyright clearance are Mike Leigh's *Arsenico & Gelboin* and *Prick of Conscience*; they name the filmmakers and the response was predictably favourable (especially so in the case of the Mike Leigh film) though they are not traditional British fare of a particular or obvious genre class.

Chloë Bailey's *Amorosos* has its classical antecedents in the work of Peter Greenaway and Renée Poirée, but was associated with a movement that existed an advance on either of those directions. *Mixed* is essentially heterosexual white. *Amorosos* looks like the Middle Ages would have if Ansel Adams had been there to photograph it. The story revolves around a young girl who has a supernatural vision of the Virgin Mary. Unable to find her spiritual satisfaction in the current Christian dogmas, the local priest has the girl locked into the wall of the church. This ensures she can be supervised by the clergyman valued by the parishioners in respect of salvation. The priest, however, is horrified that his Amoresos, passing on pairs of widows more baffling or far panger angina than the Chloë Bailey in *Amorosos*, have her in common.

The other surprising British film was also a first-time feature by Chris Jones. *White Angel* (opening with a woman running her husband against the garage wall with a car) Chris Jones is clearly bored by alien build-ups. Ellen Carter (Christa Pofendorf) is a victim who rather willfully is taken back as her husband's death is investigated. When the body cannot be found the charges are dropped, but her witness stock remains. *Umbrae Insuperat* (opening: Carter looks in a boxcar), Lucie Carter (Tessa Pugh) returns

habby is chopping up blonde women in white dresses. Jones reveals that scientific study on performing football players is around the same material as the basic neuroscience. Cutler's wife is pregnant. (One Jones debate is there is still no straightforward material, but the complexity of the script prevents any chance of "leaving a question.")

Alongside other English films featured such as Mike Gelson's indifferently received third film *Following* (June, 1966), and *Wynne (Bromfield)* (1970). The Park, in the same comedy *London Pop* (June/July 1966) and *Gary (Wright)*, while Angel seemed more a companion piece to low budget American titles rather than a special presentation of English cinema.

There were two main selections in the Montreal Festival. First, the exciting "Midnight Edition" in which director Howard Lister (initially syndicated the structure of Billy Wilder's *The Big Country*) took Ace in the Hole (1951) with the story of Gary Gilmore. The other low-budget American stand-out was Pablo Aaronson, which had won the Grand Jury prize at Sundance earlier this year.

Public Access is a gripping tale about a stranger coming to small-town, USA, called *theater* to cause trouble. But what does that mean? Writing *Prücher* (For Marquardt's) simply asks a provocative question on a public access cable television program: "What's wrong with our town?" From there, the town's self-inflicted and total chaos led to the possibility of a new world. Unfortunately, *Public Access* suffers from the lack of any elaborate effects and a weakly written screenplay. The first hour, however, answers that Bryan J. Singer is a writer-director to watch.

The indisputable highlight of the Montreal Festival was the Tandem Brothers' film *Power*. The film begins as an affluent man drives his wife and two children through the Italian countryside in Tuscany. As Luigi Saraceni (Lino Capolicchio) drives he tells the episodes of his family and the ground that has cursed their ancestors.

The film also reveals how the quest to end the motion picture as a young man rose a ladder of the gods that also traces the Napoleonic empire. The result of the Napoleonic is assured but also the disastrous end brings on the family. Three weeks later (a relatively place) in the 1870s are during World War II and the last using the political day's ending America's war, up to a special line, but every subsequent story has the road in the original. The Napoleonic sequences from the present day to the past are from the original.

[illegible]

Toronto Festival opened three days after Montreal's show, but with 222 features to be seen in 18 days (it is not surprising that Toronto calls itself The Festival of Festivals), there was little chance Montreal would secure one short of time to see it all Toronto.

Like Montreal, Toronto opened with a Canadian-produced, six) of There is a many who question that anything from David Cronenberg can reflect the Canadian experience anymore, and his version of David Henry Hwang's play *M. Butterfly* further fuelled the argument. In fact due to the departure from what is regarded as typical Cronenberg territory (i.e., Montreal and gone), some wondered whether *M. Butterfly* could be described as a Cronenberg film at all. Starring Jeremy Irons as Rene Gallimard and John Lone as the title role of Song Liling, the film is a stylish and solidly made, but the critical reactions from cineastes of the played over-the-top scenarios meant that the film didn't and probably never will receive a fan throng.

Among the First Cinema programs there was two films a cut-above-the-rest. *Gladiator*, a historical story about the rise and fall of a Roman gladiator, was clearly not the work of talented beginners fumbling their way. Rather, with its sleek, black and white Panavision look, dynamic script and seamless direction, it was difficult to accept this film as the work of two like-minded individuals instead of one gifted person. Respectfully acknowledging their predecessors,

the filmmakers said they were heavily influenced by films like *Secondo* (John Frankenhofers 1988), *Gladiator* (Jean de Pules, 1972) and *Gladiator* (Alfred Hitchcock, 1945), while the film itself, also features elements of historical, terror and plastic surgery.

The *PFFIBER* Price went to actor Forest Whitaker's feature. Shipped about the urban tragedy and reality of gun-running to the streets in New York. Whitaker's direction is ambitious and sometimes too much extends his grasp, but there is no denying his talent for directing.

Outside of the First Cinema selection, my overall favourite was *Thirty Two Short Films About Glenn Gould* (legends of the keyboard that caught the recent damage of the film's life-size. Princeton Gould found an angelic angle with his filmed biography of the Canadian concert pianist. Just as the film describes, the film's scenes of thirty-two fragments compiled to create a loving portrait of a complex, a motionless, possibly degenerate eccentric. Actor Dom Monaghan inhabits the title role perfectly. Not only does he look like Gould, but I have never seen an actor look more comfortable in a white. As Gould was a Torontonian, it was no surprise the film generated much interest. But since the film had just received a standing ovation at the Venice Festival, the week before, *Glenn Gould* really was riding the crest of a wave.

Toronto is regarded as a good place for the studios to launch their films. Partly because it is

such a big festival and partly because it is a more democratic fight away. It is a meeting of genre, entertainment, the number of Hollywood personnel who speak as if they are still in the U.S. January films. Matt Dillon (*Part of Me*), Washington, London (Baz Luhrmann), George Clooney (*The Hitman*) and Dennis Quaid (*Year Head*) all flew in and out for press conferences, greetings, Festival to be held through. The big hype was inevitably over. Peter Dinklage coming to town. It's a pity that his first directorial effort was of inaudible results is justly the loss.

A *Glenn Gould* was expanded from a monologue by Glenn Gould and has become a two-hour portrait about a boy's real being confronted by the forces of good (the boy's honest, but-driving father as played by Don Rickles) and the forces of evil (the corrupt gangster played by Paul Michael Glaser, who also wrote the script).

The most hyped-up film had to be Jean-Claude Van Damme's *The French Connection* (the year before, the film would win the People's Choice award, and unlike its antipodean predecessor would win the Critics' Prize). The people and the critics had other ideas. The critics chose *Billie Jean's Mind* while the public placed *Glenn Gould* as the movie of the year. The *Glenn Gould* film, which is based on a novel by Roddy Doyle. At Toronto the distributors and the publicists might try to mislead results, but it is the critics and the public who get the last say.



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EARL SWINN

Dougie Douglas (John Moore) is a 18-year-old Aboriginal about to be released from a Perth prison, where he has done time for the stealing of a white man's in a basket. Dougie blames his cousin "Pretty Boy" Floyd (David Ngoombujanni) for his being there—since Floyd was started the fight—and bitterly resents the fact that he hasn't been to see him once in his 18 months incarceration. As Dougie is being led towards the front gate he sees another white black man being taught in it is his father, a regular participant in the prison system. Dougie becomes emotional, but, after a scuffle with the police warning him to get to the gate, is freed.

Outside the prison walls, Dougie finds himself a slave. As he begins the long walk to town Floyd and some friends pull up alongside and offer him a ride. Ties between his anger at Floyd, his distress at seeing his father being locked up again, fear that the car is stolen and the realization that he'll get nothing else to do anyway. Dougie escapes a ride with Floyd and eventually, and soon finds himself at a boarding shed. Aboriginal employment on the edge of the city, where his release is celebrated in grand style with football, prog and kang.

So again *Blackfellas* (aka *Day of the Dog*), a study of the temptations and traps, the pressures and prejudices, white and black, contemporary urban Aboriginals. Decidedly and refreshingly unromantic in its portrait of Aboriginal culture, the film is wonderfully resistant to the easy point-scoring of painting all whites as racist elitists (though the police scene may cause understandable criticism, with John Hargreaves burning it up as the role of a racist engineer). Although fairly heavily straddled around a sense of imminent and inescapable tragedy, with a twist a light 1960s *Blackfella* also succeeds as drama.

Dougie's relationship to Floyd reveals through-out the focal point of that drama, and serves as

a metaphorical focus. For Floyd represents an option for Dougie, and, by implication, for young Aboriginals in general, complete disavowal of the white man's law combined with an equally complete ignorance of moral law. Floyd is a clearly character, alive in his immersion in the "code" of his existence, and in the refusal to view his position as one of disadvantage. His behavior—sexual, criminal, alcoholic—is in many ways, ethnocentric. But it is also heavily coded in purpose, not being caught, and so such beats the heavy weight of inevitable closure.

During his time in prison, Dougie decides to reject Floyd's way of life. He has no desire to and up like his father, which is where he sees Floyd's weaknesses leading, but he doesn't want to live the life his white mother (Julia Hodge) has imposed on him (that, working as a metho, and involving his black "papa" in preference for his white ones). Instead, Dougie thinks of buying back "Yellup", the chopped-out country property—and a plot of his people's Dreaming—his father once owned, and re-establishing it as a viable home base.

This intention is highly suggestive as ever for so it navigates a careful midway between the traditional Aboriginal culture from which Dougie Floyd and the other urban Nyoongahs (Perth-area Aboriginals) in the film have become alienated, and the assimilationist land-owning imperatives of the white culture which would in all probability reject them even should they declare it. Dougie is aware what means to live the notion of offering black audiences a way out of what the filmmakers, presumably rightly, see as a misle. It is re-living a link with the land even if inside the town where fully understood set of traditional beliefs and values, young Aboriginals will be taking control of their own lives in a way they mean can while allowing them to be defined by a relationship to white systems of law and patronage (either being off homicide or running the gamut of the authorities). The film strikes a sound blow for Aboriginal self-reliance.

and makes clear its position that there is no alternative to having Floyd offer up his own (very old) life as that Dougie and his girlfriend, Polly (Jaylene Riley), may have a shot at something better.

Despite the clear moral dimension and delicate nature of its resolution, *Blackfella* is a film which appears to be best understood as a nightmare and accomplished piece of social realism. Yet there remains an element of reservation in this response. The film is aesthetically a bit rough, and some of the performances occasionally waver, but that is not where the problem lies—at least, not directly. The rough edges are easily enough forgiven, and it is again easy in terms of the film's "veracity." It's ethnocentric. And that is where the problem lies. How do I, a white Australian with fairly limited exposure to Aboriginal culture—urban and otherwise—claim to lay in a position to pronounce upon the film's veracity? I do not wish in order to open up the can of worms of white hegemony, but to ask how do any of us (whites) know the "truth" of Aboriginal culture? The answer, I believe, is not to through white media, television in particular.

The director of *Blackfella*, James Hatherall, comes from a background in television documentary and has made programmes dealing with Aboriginal culture and issues in that format. He would seem to be ideally placed to make a feature film about that culture and those issues, and to employ some of the production techniques characteristic of documentary in the sense of writers (particularly ABC TV was a production partner). In that sense, *Blackfella* might be seen as an extension of the documentary into a marginally more popular format, the limited-release feature film. But a also means that the points against which the movie's reality can be checked have been produced by exactly the same system—and meaning a white filmmaker observing a culture which is not their own—as the movie itself.

This is not necessarily intended as a criticism (it may as well be to the implicit white audience many willing to hear when commenting upon the "authenticity" or the "accuracy" of the film) but it is that the film is indeed, both worthy and accurate, but I have only the accumulated evidence of predominantly white-produced and -directed television documentaries to back up that assessment. There is the way for a white audience to break into that complexity, shot of putting the power in critical appraisal in the hands and mouths of those who know best where or such things are accurate—the Aboriginals who are the subject of the film(s). I am not implying suggest that "truth" can only come from the mouths of the subject of a film or other subject, but that they might produce a very different sort of truth if given the opportunity.

To be fair, *Blackfella* is aware of it and goes some way towards addressing this issue. While its principal characters are white, the film carries the imprimatur of being able to lay claim to the input of Aboriginals on multiple levels. And



FROM LEFT: JAYLENE RILEY, JOHN MOORE, JULIA HODGE, DAVID NJOOMBUJANNI AND JOHN HARGREAVES, JOHN HODGE/ABC FILMS

Writer's quest. The Day of the Dog, like source and writer consulted on the screenplay. Many Miyazaki's were reportedly involved in creating the film, and Robinson and producer David Rapov have commented upon what they considered to be the importance of leaving behind "a legacy of experience and knowledge in the Aboriginal community so that they will be able to produce and direct their own films." They are to be applauded for that.

There can be no denying that, in front of the camera, many of those in the predominantly black cast didn't considerable praise. John Moore gives a performance of the steadiness of the one for which he got himself some praise in *Goodly* (Rotten Tomatoes: 100%), and David Ngumbiwa is always compelling, whether Pity is missing him, playing football or arguing out his last words in a pool of blood. Whether future films will exist for them and the others to fulfil that promise is another matter. The best guarantee that they do is to place the right to speak and make films about the subjects that matter to them in the hands of Aboriginal people.

Further Reading

Kevin Walker, "Time in Colour or Black and White: Perspectives of Aboriginality?" (in *Day of the Dog* (production), Cinema Project No. 67, March-April 1992, pp. 14-5).

James Pilkington, "Day of the Dog" (in *id.*, pp. 61-7).

John Herring, "Cinema in the Carceral" (in *id.*, pp. 141-3).

BLACKPILLAR Directed by James Robinson. Prod. Black Pillar. Executive producers: Paul O'Brien, Penny Chapman. Scriptwriter: James Robinson. Based on the book *Day of the Dog* by Kevin Walker. Director of photography: Jeff Houton. Production designer: Bob Robinson. Costume designer: Penelope. Editor: Christopher Gaudreau. Computer: Don & Mince. Cast: John Moore (Goodly), David Ngumbiwa ("Pretty Boy"), Floyd Douglas, Jaylene Riley (Polly), Lisa Kinnear (Auntie), Julie Hargrett (Mrs Goodly), John Hargrett (Caretaker), Rosemary (Mrs Hargrett), John Goodly (Pity), Judith Margaret Wilson (Nurse), Errol Gings (Pony), Brown Finn, Aunty the doctor, Sarah West, Shona, old Mrs. Australia, 1992.

CRUSH

RAY MILLER

A woman without remorse or conscience. Fast and fierce, a jaded companion, a young girl mother is pushed into her role as the father's cheerleader in Alice Macdonald's pseudo-romantic debut *Crush* (Vinegar).

While tension in the first half of the film is well sustained by Marie-Claire Henson's performance as the calculating, manipulative and charming Laine, the plot dissolves into a B-grade and is churning during the second half, with a predictable and unconvincing denouement.

Laine is enigma: like a fatal pitfall laid on her side, ruled by a sadistic agenda. Stranded in an alien country after surviving a car crash, her first reaction is to steal her companion's identity and leave her to die in the wreckage. What follows is reminiscent of the order-killing in *Rescue* (Rogers & Katz) in a series of quick cut shots and close-ups. Laine makes in a forthright companion in Christine (Donna Reed).



is receiving emergency treatment.

Placed against Laine's own is almost whole new Marie-Claire Henson, whose career has been destroyed by Laine's provocative behavior. The cross cutting minimizes the similarities, but not the relationship between them. Are they lovers or sexual strangers? On one level, Laine's bathing, watching plump frogs at water escape the tractor is symbolic of her washing away her sins. In the interim, Christine (Laine) is blood entwined with her life, split blood releasing a primal reaction, demonstrated by Christine's revenge during the film's second half. Despite Laine's attempts to wash away the past, a symbol only she will believe carry the bloodline.

Their relationship is sexually ambiguous. In the scenes leading up to the crash, there is a sense of love and rivalry between the two women. Laine is the aggressor, who causes the accident by playfully fighting off Christine who wants to stop her finding her diary. The scenes highlight Laine's need for control. Christine is on her way to interview a famous author, Colin (William Zappa). Laine reveals her twisted desires and seduces him by leading up to the author's home after the crash and reveals a sexual play for him.

Sexual power games are the only way Laine can maintain control. At first she seduces him by wooing the author's daughter, Angela (Cecilia Rossini), tempting her English looks by giving her a red dress and taking her out on the town. The young girl initially submits to this takeover, seduced by Laine's strength and devil-may-care attitude, but soon starts when Laine crosses on to her father, a now-stunned writer whose sexual power flow just as he starts to wake up.

The title of the film is a word play on Laine's ability to crush all she encounters. Fast is her companion whose career is cut short after the

accident and Laine's first killing, which is a double crush.

crash, when deprived of voice, leg and hand control. Then the young girl finds her identity with her father is crushed as he becomes more and more distant by Laine. In the meantime, Laine, like a parasite, feeds off such power, growing colder and dominating them as when crises hit.

Red is used as a sexual symbol in the film, a power colour that Laine wears like a badge. In her tight black, very leggings, leather jacket, band and bright red flower lipstick, Laine is a goddess, incorporeal light, wandering through the landscape with no purpose and no understanding. The darkness of her situation erases her ability to identify herself, despite her gifts: clothes, appearance and a sexual fit, Laine has sex to become a challenge but being seduced, raped and killed in her seduction.

Laine tries to win the daughter by giving her a red "wedding" dress. It hangs uncomfortably on the young girl's undeveloped body, ignored by Laine's charms. She wears the dress around the house, leaving her father to look at her in a hope that will lead her to ruin. Laine for her father's attention, she shows her anger by refusing to wear the dress. The red dress on one level shows her equality with Laine, but later shows the daughter's loss of power. Also red erases her father's power, growing seductive for Laine. Christine has paternal seduction. A red dress is a power statement for Christine who can't die during the denouement, symbolizing the shift in the balance of power between herself and Laine.

The angry ending, Christine's revenge poses some uncomfortable questions: Is Christine being warned she is predatory and menacing, and deep down cannot trust or like their own self? Throughout the film, the women's

relationships are fraught with tension and mis-
trust. There are common links – the start – is a
weak-willed, misjud character who is emotion-
ally assaulted by Lure's machineries. It is difficult
not to see parallels between Lure as the rela-
tress, Christina as the wife and/or Angela as the
unbeliever in this world gone mad.

Walter's first hat of the 1970s looks aggressive, bold and hedonistic, the second in a monoclonal take on the repeated signet and its consequences. However, the latter is unconvincing as Lane returns to the man like a drunk, floppy authoring an attack of cynicism. His attempt to assimilate into New Zealand life is thwarted by Christine and the daughter. Christine ends with her tongue by dropping by unannounced, her red dress symbolising that she's now past the ancestral appearance while Lane feels powerless – it's underscored with Christine's first line: "Initiate and, one last night for Lane (perhaps knowing that, like a parasite, she will continue to feed off her resource if not killed).

The film's railroad direction and editing is showcased during the disorientation a week in the bush in which Christine decides to take justice into her own hands. Too much time is spent building up to the moment of Lucy's death. The psychological tension Maclean has built up throughout the film is prematurely dispensed during the ending, what stirred out as a promising exploration of the female sexual psyche runs out of steam.

UPPER Directed by: Adam Mason. Producer: George Jay. Assistant producer: Tanya Hayman. Scripted by: David Mervin. Adapted by: David Mervin. Director of photography: Don Beattie. Production designer: Meryl Davis. Costume designer: Ngila Holbrook. Sound supervisor: Peter Allen. Editor: John Siskind. Composer: JPS. Experience with additional music by Anthony Price. Cast: Mandy (Jay Horton), Julia (Sue Gifford), Christine (Cathy Naudy), Angela (William Joyce). Rating: R. Release: Australian distributor: Pathé. USA: MCA. 100 mins. MS: \$24,995. (MCA)

THE HOISTED-BALLS KID

Abstract

In such a grimy, grimy world, *The Australian* (R) is an adult-oriented teen pic built on a coming-of-age premise and a lot of outrageous but banal sexological and sexual humor. It appears all at once broad – almost distastefully masculine – level. But down it all provides the narrative value of a sub-life as established and recognizable figure on the Australian cinema-horizon landscape. (By glorifying the behavior to have had such grotesque (and) degrading as a system, he makes it palatable for a more serious – and, hopefully, intellectually honest – audience. It's a delight of voice that is rationally successful, though the additive as a film is so-assured in its belief that little female does capture their greatly inadequate to winning back those more likely to be offended by the spectacle of his youth.

In this "federalized autobiography", like the younger becomes Nov Elin (Mosh Tapiro), a handsome, smart, fairly repulsive youth on the verge of the great liberalization of Australian society that was the 1960s (or so the story

(left) Pleading both on both between Kim at a Brewster Day Adventure camp in the Blue Mountains in 1962, and Kim as a thirteen-year-old at Sydny University in the early 1980s. The *Heidecksmeier* Kid aims both to be highly personal and to incorporate from Kim's rather special experience to something like universal, nostalgia appeal based on the shared tribulations of growing up.

All the camp, Elder spends most of his time with Wayland (Orestes Mink) careworn hunter and of the middle age but uncertain about exactly how and when it will happen. Just across the road from the Advertiser's office, a discarded sailing boat on The Shepherd's Reef (Peter Greyson) has set up a rival camp and sail, badly fractured, lies against the

and time of the long-losted apostrophe. He is called a hero, and his claims are treated seriously by Pastor Andersen (Arthur Dagnan), but the more legendized the story of the adolescent young are effected by the certainty – and presumably the promise at the rest of life time from the (imminence of world destruction should he survive) informed – of a deadline.

Elfvén's original film *Reinholdt's Money* (*Qvarnsåsen Gårds*) is a strong-headed, single-story, wayward pastiche of Pär Ast's Anderson's teenage daughter film. (Either *Qvarnsåsen Gårds* and *Sven i Lustgården* remain as unremoved by the first dogmat as they are by the third.) Inevitably, like the *Wagners*, would-be writers are, on the one side, too conscious, too self-conscious – it is telling in the days that they are readily likely to suffer family as a result of their actions. It seems like going to bed, anyone around to punish them (in their consciences, and free-induced madness, the possibility of divine retribution doesn't seem to cross their minds). In the end, though they still will make a mess of the next decade (instead, in each case, a new, flawed sequel for the *Wagners* of the Anderson element looks like a well-forecast death, to *Qvarnsåsen Gårds*).

By the time Clinton at Sydney University, the religious fervour had become a distant, though still influential, memory. The Andersons still were long gone – as if they had. The most constant companion of the boy genius just as we are meant to find him is a tough-as-nails country policeman, Mullins (Jack Campbell), with whom he shares floor-space of a night in the offices of the student newspaper (which Clinton now edits). Just yet these bright young things should be somewhere at a time when the world would hardly have had a meaning in the Australian leaders he never made fairly clear, though admittedly difficult ones, except for the one thing that he



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They seem particularly to like each other that only appeared last being an classroom with words, women and also.

The women most in charge of Elkin's Jewish life are his mother, Miriam (Miranda) Oros, daughter of a newspaper proprietor and remarried for marriage. Kelly Foster: For some unknown reason she takes to Elkin and stays with him — off and on — despite his intensely complete sexual abuse without protest. Yegorovna is a fabled age and passing on at a date of minimal choice. Not surprisingly, Jewish life is agitated at the match. But it's not until Ben charges her off to the Blue Mountains to escape the imminent destruction of Babylon at the height of the Cuban Missile crisis of 1962 that Elkin finally decides enough is enough. She later marries Foster.

That, more or less, is the rationale of *The Aristotelian*. And apart from a few sources in which the issue of Ellis's fellow carpenter is involved. Throughout the history of Ellis's usual attention structure (observable only on a concerted effort) of Ellis's memory and imagination (Ellis himself admitted it) is an exercise with the question: to body odor "I think if you don't wash after the act of sexual intercourse, neither our smell is on you, and it smells there and you therefore eat the seat." (Depending on your viewpoint) After marriage and dialogue is either the state of responsibility sophisticated sexual conduct, or pure and lower.

This major structural concept is to share both axial loads between the floor's two frames, with only one assembly need to do so. These two interacting struts each follow a slight diagonal line, gaining lifts from the discussion about the two struts. The struts

patients make a goal of returning to work and, moreover, of ending his presence in the hospital. Their territories are constructed with those of the disability institution: the owner of an Indian reservation, a young woman and a shop from *Wuppertal* through *Wuppertal*. This is one of the first of the three territories that we will see. The first, if you will, is not just an occupation of a peculiar man - who is perhaps insane - his peculiar protection and peculiar patient is a state of the perils and possessions of contemporary of documents and documents.

For example, we are told (superficially by a dispassionate observer) that Fairweather is a character who pretends to hide into the forest (ground), but subsequent events, such as the progression from hospital to Hells, do not reinforce this view. We are told, for example, by Fairweather's neighbour, the affable restaurant owner, that the central is a respectable fellow, but the clerical or rather liberal approach to toilets, bridges and dentures, not to mention the eyes, will prove about 'Oscar Wilde' and the ironic (satirical) characterised aspect is that the character is essential to a great deal of this plot. The young woman who gambles with it as a theatrical (stage) act and a lot more is also difficult to believe.

Every *Foreigner* does much to contribute to the reader's understanding of what lies beneath the surface of the accounts of what has happened to one of the patients, then "Chr-stian" is a country that is consistently managed by people who are no less zealous than the natives that are going on within. It is a country, perhaps "Chr-stian" averages as a country which is in turn overcome by drought, but still there is some state. (The local forces and needs no doubt are completely of the teeth which are systematic and efficient.)

The film also a somewhat philosophic exploration of the realities that drive people to spend time in interesting things, which another esteemed not regarded explicitly by Freudenberg. In that direction is one way of pulling back in the film for leading the ancestors to their deaths during the Great War. It is striking that many of his patients are older patients. This theory actually not meant to be taken seriously. Freudenberg, second fellow that he is, concludes that it is his loneliness that brings these people back - and his theory does sound convincing when one sees that type of people who return it. This theory is intended to answer the question to the viewer. It sounds like

This is a caveat: while film is almost always the preferred and most visible medium. There are quite a few excellent and accessible audiobook narrations of memoirs and biographies. One might complain that this film is not quite funny enough for a comedy — and judging by the audience at one screening, the pleasures were somewhat low and somewhat too small for most — and that the pacing is not quite right. But the strengths are numerous: the script has more than enough sharp characterizations (good, great and hilarious); the star is talented; the playing is understated but there are some convincing (and very funny) performances, from Adam Scott, as the bank executive, and

especially from Jacqueline McKenzie as the wife-to-be. Yet even a *Pinkie* *Blondie* (the very first feature) and *Maggie* (longer, but rather beautiful and impressive cast list). The film is also an impressive piece for her given her age and liberty parties, being in relation to two other as best and almost like a wife (the source of their love emerging in spots of the confessional focus that she want on preventing the union). The statement that the film often has regard to is so-called (and it is) and a daughter who is subject to a demanding union, in both senses and administrative.

[illegible]

THE WEDDING RUNDOUT

CHILLI, CHILLI, CHILLI

The Flying Saucer won't win the Golden Bear at Berlin this year, but nothing I have said about this obscure German gay love farce seems to irritate my appetite. Taiwanese New-Yao (Winston Chao) leads in New Year with his Affair with a Priest (Sengor). Senor (Hilthel Lichtenstein). His parents don't know he is gay and keep pressuring him to marry. In an effort to satisfy everybody he gets hitched to Ysa (May Day). A married Chinese mother-in-law needs green-card. When his identity and inheritance is at stake to attend the wedding, the law breaks in.

Chinese and Western values collide is the merry extrapolation of a Latin American (singsong) track.

In *The Player* (Robert Altman, 1992), they might have guessed it as *Quiero Que a Chanson*. Or *Donna* (Stanley Kramer, 1967) might be *Open Air Poles* (Edouard Molinaro, 1978) by way of *Happy Wedding* (Matti Aho, 1980). It sounds like a dramatic disaster to tell us a model isn't well-suited to applying as the best friend in *Illicitious*. I was concerned in *Being* that the best turned out to be pretty little, Watling somehow does manage to satisfy everyone in the end and *The Wedding Banquet* succeeds against all the odds. Admittedly there are a host of real problems that night, despite the politically correct thought police. But the film neatly negotiates the line line between taste and sentiment to create a film that is easy to swallow but leaves an uncomfortable aftertaste. No wonder it has taken a 50 million Europe and the U.S. as well as in Taiwan.

Director Ang Lee manages to get the right balance of detail and subtlety with the help of a screenplay by the old-Chinese intellectuals of the 1980s. The Taiwanese New Wave director (like 1980s-style Edward Yang [*A Brighter Summer Day*] and Hsiao Hsien-Hsien [*Summer of Summer*]) of *A City of Sadness* and this year's Venice winner, *Best of Bests* [*The Puppetmaster*] show on the art film to make their mark. But Ang Lee returns to an older Chinese tradition to look on another face of Taiwanese cinema. The result may be less cinematically fiery and even appear more restrained, but one should not ignore the subtle depths of the script and the hidden implications of the entire complex plotline and underlie the frothy surface.

Chinese nationalism from the 1940s like *A Spring River Flows East*, *Minister of Confession*

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THE FILMS OF WOODY ALLEN

Sam B. Gikgus. Cambridge University Press.
New York, 1993. 144 pp. pp. \$26 (\$45). \$10 (\$20).

A.M.R.A. OZBELL

The Films of Woody Allen by Sam Gikgus is one of the Cambridge Film Classics series. The films of Woody Allen may be classics, but this book certainly is not.

Gikgus explains in his preface that the study was inspired and in part provoked by the stories and publicity about Allen's personal relationships and sexual off-camera behavior. Not being one to miss an opportunity, however, Gikgus suggests that all of the personalism, media-driven publicity surrounding the "divorcing story" in fact demonstrated how important Allen and his films have become to our cultural and cultural consciousness, thereby by implication how important reading this book. Exactly how this personal and public imagery might have influenced the writing of this book, which purports to study the films of an artist, is fortuitously left to our imagination.

All the best of it, Gikgus comes across as a classical scholar in the opening pages he devotes Allen's works should be studied with the same close attention given to other serious artists and writers. He suggests that few detailed studies of the "artistry" of the "individual films" have appeared, and it is his intention to redress this situation.

Gikgus, however, does not investigate the entire oeuvre. Rather, his study focuses what he describes as the evolution of a maturing artist whose work over time has been maturing and maturing.

The cycle of films from *Play It Again Sam* through *Annie Hall*, *Interiors*, *Purple Noon*, *Love and Death*, *Stardust*, *Crimes and Misdemeanors* easily supports his case for the artist growing from a bright to a strength. But this neat, orderly, simple evolution ignores the more quirky, partial, unsteady epiphanies passing through a diverse but put together via perhaps an artistically more interesting, more fruitful, more of the work and career of Woody Allen. Gikgus' pre-determined emphasis of most of the complexity of a single generation cannot accommodate this.

Gikgus' method of analysis submits the films to what William Rothman calls "a reading after sequence: moment by moment." It is his stated intention to also apply contemporary critical theory, specifically psychoanalytic, semiotic and aesthetic, to the reading. The theoretical yet is criticized. Sigmond Freud,

Julia Kristeva, Jean-Louis Baudry, Jacques Lacan, Jacques Deleuze, Roland Barthes and Michel Foucault all get a mention. The result is the resultantly transcendent after the opportunity of the opportunity. There is no sustained analysis. It remains descriptive, metaphorical, verbose.

Here are some examples. The opening sequence of *Play It Again Sam* is described as a moment of "split subjectivity" — "a semiotic, psychoanalytic phase of development." Allen's film's experience in the studio is described as an "almost perfect manifestation of Jean-Louis Baudry's poststructuralist theory of the psychoanalytic structure of cinema." Manhattan is described as Balzacian. "Baudry's emphasis on utopianism and the social control of vision that imbues a complexity of meaning to speech and words related to Allen's (perhaps as a director for voiceovers and the suspension of bodies from speech, as well as his own dialogic technique of overlapping speech and words together." For Gikgus, Allen also "applies Baudry's concept of the 'semiotic', which concerns the articulation of aged boundaries in communication and human relationships."

This is all a kind of a peering towards theory. It is a theory that "value added" contained by a critical of value or gift evidence of cultural works. Because Gikgus interprets and evaluates Allen's film through such theoretical peering, Allen's status and work is seen to be

even further elevated. It allows him to argue, as he does, that Allen is "on the cutting edge of contemporary critical and cultural consciousness." This is "theory as theory" rather than a tool or product of critical analysis. One should always be suspicious when a work of art is judged to be worthy solely because it can be neatly slotted into something as provisional as a theory. Theory itself is constantly changing as it tries to accommodate (or changing) categories, attitudes, observations or comprehension.

It would probably seem as no surprise to discover that Gikgus' background is literature. There is little evidence of a useful grasp or understanding of the cinematic canon. There are numerous comparisons made to writers such as Philip Roth, E. L. Doctorow and Italo Calvino. Allen's story and actions in Manhattan are frequently compared with Jay Gatsby or F. Scott Fitzgerald in *The Great Gatsby*. The filmmaker whom Gikgus does involving been influenced by major works by Allen and his films are *Play It Again Sam* and *Interiors* — an odd couple to say the least.

Added to this, what constitutes "visual inventiveness" for Gikgus are those moments which can be interpreted symbolically in *Annie Hall* "as the lobster crawling around the floor and behind the refrigerator." These tend not to be those sublime images or poetic sequences in Allen's films that are "purely cinematic." Instead, Gikgus is particularly engaged by the appearance of Marshall McLuhan when *Ally* and *Annie* stand in a movie line — a moment the slight gap between a moment of great "visual inventiveness."

When I recognize that in part of the struggle of the writer to find the right word, the most evocative metaphor, I did not find a particularly illuminating word that the Che Guevara screen of Manhattan had come to be called the "G-screen" because "it denotes a displaced, displaced, displaced" it also means very subjective and simplistic to interpret the evocative, personal Manhattan images in the following way: "Tope it needs to develop, obviously reflecting modernism and hope and freedom, suggesting a group of towering skyscrapers." They are films of the greater artistic, literary and innovation than the literary suggests.

Gikgus' aspiration to a "lexical artist" is clearly not to be found in his analysis of the images. There are, however, moments when this study does come alive and that is when attention is paid to the characters and their conversation — in *Annie* and *Ally* and *Interiors* and *Love and Death*. Gikgus gets on dialogue and conversation quite and merely well in this. Finally, the films and books of questions that I found most significant and engaging, reflecting the path through my mind as of the time. And so you read and discover:

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"... I just said a wonderful new man
 He's fictional, but you can't have everything"
(Purple Heart of Ours)

or Hannah asks "Could you have ruled
 yourself a saint?" As a help, for example, of
 excessive masturbation?" Mickey responds
 "Hey, you gotta start looking up saints?"
(Jesus' Whore and Her Sister)

or "With my back to what sleeping sailors
 It's about ... so, thirty-five years ago, I wrote
 a short story about my mother called 'The
 Cuckoo Bird' And I wrote myself into
 a novel." *(Matter)*

or "The heart is a very resilient muscle ...
 It only is." *(Honey and Her Sister)* and so on.

Despite these bright passages, in line and in
 left not being sure who this book is really written
 for, it is not a pleasing read. I get all tantalizing
 hypotheses and musings, but all a certain
 consistently developed theoretical study. It is,
 however, full of wonderful funny old pegs



LITERATURE/FILM QUARTERLY: THE AUSTRALIAN CINEMA

(VOLUME 21, NO. 2, 1993)

Edited by Brian McFarlane, Griffiths State
 University 1993 180 pp. pb. pp \$12

DOI: 10.1017/S0022216X93000000

The current issue of the American publication
Literature/Film Quarterly (Vol. 21, No. 2) is an
 Australian cinema special edited by Brian
 McFarlane. Dr McFarlane's well known in these
 pages and teaches film and English literature at
 Monash University. *Literature/Film Quarterly* may
 be less known to Chinese/Pacific readers. It has
 been publishing for 24 years, its list of readers
 and contributors are those who work in English
 Lit departments and are interested in film as
 well as its broad and better formed over the years
 have been this compilation of those to the literary
 world (most often novelists) upon which they have
 been based.

Only once before have readers been guest
 edited – indeed by Brian McFarlane. Even more
 to the point, while the existence of the issue
 affirms a continuing serious interest in Australi-
 an cinema in the U.S., McFarlane has portrayed

it into an opportunity to showcase a variety of
 Australian writing and scholarship to good ef-
 fect.

Literature/Film Quarterly is a middle-of-the-
 road academic journal, not much impressed in
 its cutting edge of what's happening now theory
 (and it has become part of the problem), nor in
 that view of American film commentators who
 choose not to present their expertise in acade-
 mic essay format (J. Hobbeson, Jonathan
 Meibauer, and J. Givens). McFarlane seems
 to address the collection to American readers
 rather than Australian specialists, like this will
 surprise in-country followers of our film cul-
 ture, but it is a lively declaration of our mainstream
 identity (The real job might be the guest
 editorship of a Northern Hemisphere journal
 featuring a range of our trouble to otherwise
 thinkers-ops, not necessarily writing about
 Australian film.)

Choice must be made: the issue deals with
 Australian film after 1945, and the time best
 with a well-considered time of feature length
 as might be expected, many-time pieces in this
 collection deal with the adaptation of films into
 literary material.

The sequence of articles works well. The
 first, Bruce Mackay's survey of Australian feature
 film 1946-74, like our debut at production (for
 the explosion of activity generally associated
 with the rise of nationalism and the Whitlam
 Government's sponsorship) – a critical mass
 waiting to transform. Next is McFarlane's con-
 ception of literary adaptation as the major form
 of production from the mid-1970s. He makes
 a distinction about the sign of literary work to Australian
 cinema chosen to adapt in the period and sug-
 gests that these choices may have limited
 formal inspiration. Quentin Tarantino's "True Stories
 are American" Australian narrative. Australian
 film, and the Problems of Genre" respects the
 discussion beyond individual works to consider
 Australian relations with American genre. In
 terms not only of industrial, but also of cultural
 survival. Geoff Mayer looks at Goodbye
 Ransom and The Empty Beach in terms of the
 American hand-drawn writers Raymond
 Chandler and Dashiell Hammett; the piece helps
 us understand why I prefer *Goodbye to Ransom*.

Rosa Lucas reads David Olsen well as pay
 photographerically family matters. Ina Gerhardt's
 "Women's Voice" the autobiographical form in
 three Australian "female voices" is an elegant
 condensation of narrative and lyrical elements
 arguments about voice(s) sliding from print to
 film.

Lynette Mottram's study of "Greater Menard
 Sunday Too Far Away" The Most Men film and
 the idea of femininity operates in a thought-
 minded resistance to received ideas about how
 we read film and how we conceive femininity.
 Her piece most dramatically represents the
 main running through the collection that cultural
 social and political approaches to a national
 cinema are not and cannot be simple. Finally
 Stephen Griffin continues his research into
 Crocodile Dundee, in this instance looking at
 cultural film examples in the film's reception abroad.

For the first time, I've read an issue of *Literature/Film Quarterly* and wished the articles were
 longer. I am also happy that *Literature/Film*
Quarterly continues to act its type rightly, so
 many film journals these days ensure their
 readers need a large-print edition.

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Movie: *Goodbye Harry H. Abrams, Inc.* New
 York 1993 180 pp. pb. \$12.95

SONDHEIM & CO

Clayton Zdenek *After Harry Books* London, 1993
 2nd Edition, updated. 194 pp. pb. pp \$14.95

ART ISN'T EASY: THE THEATRE OF STEPHEN SONDHEIM

Joanna Jordan, De Capo Press, New York,
 1992 2nd Edition 304 pp. pb. pp \$12.95

RICHARD FRANKLIN

I feel I should justify the review here of these
 books about musical theatre, and to quote the
 author (review *Postmodern Theatricality*) in "Guns
 go!" Stephen Sondheim.

First, let me say that as someone who grew
 up in the era of the Arthur Freed MGM musical
 (my first film was *Lady*, film and musical theatre
 have for me always been inextricably linked).
 And the death of modern film musicals is a
 no-where more inevitable than with good-
 looking works like Sondheim's *Company*. *Paint
 Myself* (London) inside *Weekend* – all of them
 would certainly have been Sondheim's work.

Second, by way of establishing Sondheim's
 career credentials, let me give a brief (revised)
 chronology:

(1) He and William Golden have just com-
 pleted the screenplay for Rob Reiner of an
 original screenplay (and edited *Singing Out Loud*
 about the making of it film)

(2) He won the Best Original Song Oscar in
 1991 for the Madonna song "Rhythm is a Dancer", a
 parody of the Allen Ginsberg-Judy Garland
 Oscar winner "The man that got away" (and I
 suspect a very somnolent or Warren Beatty's
 productivity).

(3) He wrote the scores for Warren Beatty's
Reds and *Run Run Run* (Stern) and the song
 "Never as Anything Tender" for *Harold Ramo*
The Seven Percent Solution

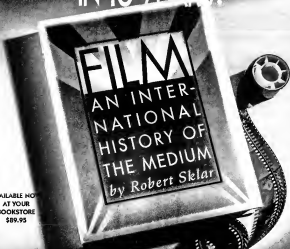
(4) He and Anthony Perkins wrote the screen-
 play for *Harold Ramo* (and the *Land of the Living*
 based on a murder mystery party held in Ham-
 merton by Sondheim and Perkins, which was
 also the basis of Anthony Sheaffer's play and
 the *Shaw* (judicially told *World's Aboard* of
 Stephen Sondheim)

(5) He wrote *West Side Story*, *Grease*, *A
 Funny Thing Happened on the Way to the Forum*
 and *A Little Night Music* (all seen filmed –
 but all are now featured in the original (even
 the Academy Award-winning adaptation of the
 first mentioned is not to Sondheim's liking).

(6) There are thirteen versions of *Swansea
 Hotel*, *Sunday in the Park With George*, and *Ass
 the Moon* which are certainly more faithful
 representations of Sondheim's art. He also did
 an original television musical in 1986, *Artificial
 Evening Princess*

(7) He has been writing about his life for
After Side Story at 28, Sondheim the artist

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1. ORIGIN: SCIENCE AND ART 2. THE CINEMA 3. FILM AS ART AND INDUSTRY 4. THE GLOBAL ORIGINS OF FILM 5. HOLLYWOOD IN THE 1920S 6. THE ONWARD OF EUROPE 7. SILENT CINEMA 8. THE TRANSITION TO SOUND 9. HOLLYWOOD GENRES 10. MEETING HOLLYWOOD'S CHALLENGE 11. DOCUMENTARIES, PROPAGANDA, AND POLITICS 12. FILM AND WORLD WAR II 13. ITALIAN NEO-REALISM 14. HOLLYWOOD'S STRUGGLES 15. ART CINEMA OF EUROPE AND ASIA 16. HOLLYWOOD IN THE 1950S 17. THE FRENCH NEW WAVE 18. CINEMA OF DISRUPTION 19. THE NEW DOCUMENTARY 20. AMERICAN FILM: TURMOIL AND TRANSFORMATION 21. EUROPEAN FILM OF THE 1960S AND 1970S 22. HOLLYWOOD RECOVERY 23. THE CINEMATIC AVANT-GARDE 24. THE GLOBAL AVANCE OF CINEMA



Thames and Hudson

11 Central Boulevard, Port Melbourne, Vic 3207 Phone (03) 444 3788 Fax (03) 444 8790

I don't think I've had "boudier." The public perceives them as boudier, but they are not boudier in the slightest. "Oleander" is probably a better word. But do such experiences make one stronger?

Absolutely! And, to a certain degree, the business makes you that way, regardless. When you're up to speed on in the middle of the street and has someone, as we did today, that appears a lot of going into yourself. You have to digest the rest of those people and just concentrate on what you have to do.

You're so really scared of yourself when you are being constantly watched, when you're watching yourself as you go out at night. It builds up an automatic system, I don't know whether that is good or bad, but it doesn't ruin you. It makes me feel like I'm a lot older person than I actually am. In terms of discipline on yourself?

Actually, it is probably the opposite. It makes me want to go out there and ... To a certain extent, I'm a different person to how I am perceived by an audience.

I'm probably just a bit looser, and more relaxed. I'm not an overly strict person by any means. I do enjoy a bit of private relaxation, but not in public. I'm not one of those people who cannot sit through all the dead and says, "I've got to have this, that and that." I think the one system is really overused and my taste has actually pushed me further the other way.

You also get pushed back a lot in the business. A lot of people only see success, they don't make it. A lot of them get up every step of the way. I mean, I feel *Oleander* made some pretty crazy money, but you don't remember them, you remember the loss.

And nobody knows about the films that didn't get up.

Exactly. And, to be honest with you, those projects had great creative strengths. That's the old story. It's hard to find money for making that sort of thing. It costs more money, often someone dies in the end of the film, it's not a great price to the punter, is it?

Do you have plans beyond your return to Joseph after filming?

No. But now I've had a taste of this, I know what I want to do more of. I feel very relaxed behind the camera.

Time came in front of the camera?

Yes. [Laughs] I feel a lot more at ease than I probably anticipated, which is a good thing. I think director has given me that experience. I'm not an experienced person in my personal life. I don't even consider me up to attract attention. I'm terrible at telling jokes. I'm not the cause of attention as a party. Acting has always taken me out of that shell.

Joseph has been a good thing, too, in the sense that it made me successful for the two-hour band in *Goodbye Joe*. And now with film, I have also had to learn how to pull that down a little bit. Producing that a new balance.

What sort of films would you now be interested in?

It's hard to say what particular things. I'm just interested in things that extend myself. Obviously, I'm interested with a sort of romantic type of range.

Would you like to stretch that to more dramatic period?

Yes. I did a short. I made the Royal College of Art last year in London. That was basically a voluntary film. That was great because I played a character totally opposite to what people see me as. I really enjoyed it. It was something to do without pressure, without money, without criticism. I could go as far as I wanted to and not be too worried about whether I was making the right or wrong career move. That was good for me, definitely.

Would you again like to act and sing in the same film?

Not necessarily. I've always wanted to myself that I'd never combine acting and singing together, and that's I am. But I think there is a market out there for films and productions that involve those two things. You don't see that as much as you did 20 or 30 years ago. It's not that that film is a critical in your last music in it.

I got into the business because I enjoyed that. The money I've had, or what's happened to me as a result, has just been an added bonus, really.

Fighting climate change is a serious matter in Maldivian territory the end of the month, where those issues will be once again re-examined in context of the global issue of Australia, and in terms of island government policy as it relates to trade. I don't think we are too far off the beam in suggesting that a change of policy wouldn't be out of touch with broader trade issues relating to Australia in the moment.

Bruce Cunningham and Lee Jackson writes in a companion article on April 1992 that Warwick Mitchell report which concluded that foreign production in England had in fact minimal benefit for the local film industry. Is that something you are familiar with?

I haven't read the report, but I'm interested in reading it. I try to read everything I can on the subject, because it's a damn controversial subject. We have taken a particular stance, and there are times when a stance has to be questioned, either to re-affirm your position, or bring it into question. It doesn't pay to move out of touch with realities of the world.

When it comes to broadcasting policy, you have to look globally, because Australia is a trading nation. There are many people in specifically to what we can and can't do in relation to protection, because what we are really talking about here is a protection. It's the same issue that relates to the World Alliance of universities of American Science. Science Guild want to pay for Australian actors. That's another area where we are seen public critical as objecting to "We think it's discriminatory. This "Better States" policy is not known in law to most jurisdictions that I can see, whatsoever. In a GATT environment, we really need to sit down a lot of wisdom of our industry.

Given what you are saying, Film Queensland differs from the other state bodies in taking much positions on various issues. Other bodies may well have positions on issues without actively promoting them. Do you see such forthrightness as necessary to being an active stimulus in the film industry?

I do. If an organisation is interested in being recognised as an organisation in its industry, then it needs to have views and policies on a whole range of film matters. I don't consider that we might do stop short at just having a policy in relation to script development or something else that film editors have traditionally had a policy on.

They probably do, even if one doesn't know what they are.

Exactly, and it's better that they are known, so it's clear to all. The fact of the matter is that whatever views resulted from making our position quite clear on a whole range of issues. And I think that's good.

Likely Queensland productions that (with comments by Richard Stewart)

- *Good Night from Gerald East*
- Package of four feature films being developed to be made by Ian Cunningham and Jan Dale. Jan is a Cairns-based writer who wrote all four projects and will direct some of them. Jan Dale is the producer and runs a Sydney-based company, Minto Cam.
- *Que's Top with Jim*, which has received an ABC pre-sale and is based on the Hugh Keays story.
- Beyond will produce a television series up here.
- There are two feature films that will be developed as a package. *White Eyes* and *Double Negotiation*, which will be with Portman.
- Ross Columbo's picture *Red Rose* will occur. I feel very confident about that.
- Jonathan Staff will continue *Crash City*, and he has told me he is doing another series up in Port Douglas.
- The *London* will come on the second series of *Archie Burch* and will do at least another one or two. Village Roadshow projects, such as *Parsons* J. Jimmy Hanks (of *Blue Midget*) was tied up when and it was an American project in a recent IFPA award, the copyright is owned by Village Roadshow.
- There is also another mini-series which I think will be done here by Village Roadshow.
- There is another television series seem to go into production, Paul Bowman's *Tropic Loco*. It is a great little series that was sold to Network 10. Beyond has *Imago* distribution.

1. Alan Cunningham, former chief executive of the Queensland Film Corporation, was charged and found guilty on charges concerning financial misappropriations.

Films Contained in Obsolescence

Wills' only complete showing of his films was a private one, given in the housekeeper of the Agricultural Department in William Street, Brisbane, on the evening of 17 November 1899.¹⁷ From reviews generously passed the films, expecting great value to accrue from their exhibition, *Brisbane Courier* suggested that "the Department would do well to give the general public some wider opportunity of seeing the pictures before they are sent away [to Britain]"¹⁸

Wills' outstanding productions never received a public showing in Australia, and had only the limited range in England. They were partly the victims of technological progress, partly passed over owing to businesslike bungling.

After some delays, Wills' films were dispatched to Britain through Sydney via the steamship "Orizaba" on 3 February 1900.¹⁹ In London, extreme difficulty was found in locating a firm willing to hire out Lumière cinematograph plaques²⁰, which were being superseded by projectors with larger film capacity. The Queensland films had Lumière perforations which would not fit the newer machines.

Even when a Lumière projector was located, George Randall avoided using it. He had not been consulted regarding the need for the films, and evidence suggests that they were found on him.²¹ They are not mentioned in his voluminous papers at the Fryer Library in the University of Queensland. Only when Queensland film advertising was reviewed for London's Franco-British Exhibition in 1904 did Randall reveal his opposition to these schemes. He concluded that showing the films in English market towns would attract immigrants who were "the flotsam and jetsam of the coast"²². In his opinion, farm workers were the only profitable migrant group for Queensland:

[...] the good men from the villages, that is to say the men who are at work, not the men who are out [...] Farmers, when they visit the station towns, do so on business [...] They are too busy to listen to an immigration agent. [This film scheme] has been tried, not only by Canadian immigration agents, but by myself, when working for Queensland [before 1900], with most unsatisfactory results [...]²³

Wills' film production never resumed. He gave one last comprehensive lecture on the subject to the Queensland Amateur Photographic Society on 15 June 1900, which the *Australian Photographic Journal* later serialized.²⁴ Following other disappointments within his Department, he resigned from government employment in 1903 and his later work is unknown.²⁵

Obscurity and Retrieval

Wills' films appear to have occurred in Australia in 1904 after only brief experimental usage in Britain²⁶, and were stored away at the Queensland Department of Agriculture until 1963. They were then sent to the Queensland Museum with Wills' cinematographs, photographic equipment and reference books including Hopper's *Living Pictures* (London, 1898).²⁷ In 1962, the films were sent to the National Library's Film Archive in Canberra.²⁸ By that time all knowledge of their provenance had been lost.²⁹ The subsequent separation of the Film Archive from the National Library halted preservation work. In the move to the present National Film & Sound Archive (NFSA), collection components became separated and the confusion resulted in some items being located and preserved faster than others. Finally, the NFSA negotiated with the French Archives to copy Wills' films onto modern 35mm film, at great expense, during 1989-92. A few of Wills' Sydney ten films have still not yet been copied.

Anne Deny-Gane and the A/V staff of the State Library of Queensland worked with the authors to publicly present the Wills-Mobbsy films for the first time. Melbourne NFSA officer manager Kim Berryman supplied a video copy, which was used with the

Queensland State Library's video projector to give Wills' films their long-awaited public premiere on 15 September 1993 – almost a century after their production!

Posthumously, at least, Wills can now reap the long-deferred credit deserved by his pioneering effort, allowing colonial Australia to live again on the screen.

WILLS-MOBBSY FILMOGRAPHY, QUEENSLAND 1899

This list is in rough chronological order of production. Titles are taken from a Queensland Museum listing. Running times are obtained from the videotape, affected by transferred from film to 12 pictures per second by double-framing. Even at that speed, some films run slightly faster than optimum.

A. TRAIL FILMS MADE IN SYDNEY BY FRED WILLS + FEBRUARY 1900

(1) *North Shore Steam Ferry Passengers Disembarking*
Taken overlooking Milson's Point ferry wharf, with *Bowditch Point*, Fort Macquarie and Government House in the distance. Ferry with "Sydney" destination board and "Fanny Ferry" sign up pulls in to the floating passenger wharf. Length 19 seconds.

(2) *North Shore Horse Ferry*
At Milson's Point terminal looking East towards Kurrulla. Horse-drawn vehicles disembark from ferry, passing under a wooden gantry at the terminal stage. Length unknown (not yet on video).

(3) *Redfern Station No. 1*
Before Central Station was built in 1904, this was the city terminal station of the Parramatta Railway. View looks South along the line from No. 3 platform, with passing trains. Length unknown (not yet on video).

(4) *Redfern Station No. 2 (P - probable site below)*
Presumably a reverse-angle shot to the previous. Looking North towards Sydney city along the line, with a tall camelliated tower at the rear. Length unknown (not yet on video).

(5) *Petersham Railway Station and Rail from Newmarket*
Scene view from platform of commuters moving towards an incoming train, followed by a travelling photo taken from the rear of the train crossing the same station. Advertising boardings and a road bridge over a cutting are seen. Length 41 seconds (the station shot is divided into two shots).

B. BRISBANE SCENES SHOT BY FRED WILLS + MARCH-OCTOBER 1899

(6) *Opening of Queensland Parliament, 1899*
Arrival of Lord Lonsington, Governor of Queensland, in his coach at Parliament House, Brisbane. Guard of Honour, consisting of Queensland's Paramilitary Artillery under Lieutenant Black, moves from Taken either 18 May 1899 or 18 September 1899 - there were two openings that year. The former is the more likely subject of the film, as it matches photos in the Queenslanders'. Length 61 seconds.

(7) *Queen Street and Victoria Bridge*
View of Treasury, Victoria Bridge and electric trams in Queen Street, followed by reverse angle shot down Queen Street. Bridge and trams were both less than two years old at the time. Length 53 seconds.

(8) *Roads Street Station*
Passengers disembark from train and passing close to camera up the exit ramp. Length 49 seconds.

(9) *Government Picnic Party, S.S. "Lancaster"*
Queensland Parliamentarians boarding the government paddle

master "Lairds" at the wharfbank and the Agricultural Department building in William Street, Brisbane. In three shots: boarding, cutting off, and men moving down the Brisbane River. Probably 14 October 1899. Length 58 seconds.

(10) S.S. Koroomba Unloading
Probably shot at Pinkenba. Unloading timber spars at an active wharf. Length 21 seconds.

(11) Building Construction
Demolition workers, some black, overtopping and demolishing a wall. May have been demolition activity in William Street, clearing the way for the then new Agricultural Department building. Length 38 seconds.

© FOXTON'S TOWERS STRAIT TRAIL, JULY 1899 (FILM BY MOSEBY)

(12) Channel Rock Light Ship, North Queensland
View from deck of M.V. "White Star" of light ship moored astern off the Townsville coast. Length 30 seconds.

(13) Naivies, Darling Island, Nov. J. P. G. Foxton
Taken late July 1899. Photo album APA38 at John Oxley Library shows a full photo of this scene, labelled Murray Island Home Secretary Foxton and his wife receive a gift of bananas from islanders passing him in single file. Thursday Island Government Resident J. Douglas also appears. Length 36 seconds.

IN QUEENSLAND RURAL RAILWAY VIEWS

(14) Scrub from Back of Train, Remond
Travelling shot of lush scenery receding from rear of train. Some cuttings and built-up railway formations. Length 56 seconds.

(15) Cairns Railway
Travelling view of tropical undergrowth from rear of train. Could have been taken during Northern tour of Agriculture Minister Chetwynd, as scrub clearing this railway had just been acquired by the Department for conversion into experimental farming plots, mid-1899. Length 39 seconds.

(16) Barron Falls, near Cairns
Scenic shot of falls, approached via Cairns railway. Length 36 seconds.

(17) "On-looker" View from Rear of Train
Probably a repeated view, showing only the rails receding, from camera mounted at the back of a train. Surrounding scenery is outside the bounds of the picture. Length 63 seconds.

WHEAT HARVESTING ON THE DARLING DOWNS, SPRING 1899

(18) Reeper and Binder, Harvesting at Jimbour (near Dalby)
"Backyard" reeper and binder moves away from camera in wheat field with mountains in distance. Labourers work the sheaves from the reaper. Length 37 seconds.

(19) Carrying Wheat (at Jimbour?)
Same countryside as previous shot. Sheaves are tossed up onto wagons for conveyance to the threshing. Length 34 seconds.

(20) Threshing at Allura No. 1
Wide view of threshers at work with steam stationary engine and harpy water cart. A narrow main path a huge wagon laden with wheat sheaves passing on its way to the threshes. Length 63 seconds.

(21) Threshing at Allura No. 2
Close view of same threshers shown in previous shot, with details of activity raising sheaves in, bagging wheat and stacking chaff. Length 47 seconds.

(22) Mechanical Hay Stacker at Herringgale State Farm near Warwick
Horse-pushed hay carts cascaded over fork. Fork lifts the load onto the

wreck behind. Someone appears atop. 35s (Peter Lloyd's *Guiding Queensland Agriculture* (Department of Primary Industry, Brisbane, 1988). Length 16 seconds.

P SUGAR HARVESTING AT NAMBOUR, SPRING 1899

(23) Cutting Cane
Kanakas labourers cutting sugar cane under the watchful eye of an overseer. Cane is stacked onto wagons at rear of shot. Length 34 seconds.

(24) Sugar Mills, Nambour
Shot was horse-drawn, heavy load of cane arrives at conveyor belt in walk shot. Shot took close view of trimming apparatus at conveyor carrying cane into mill for crushing. Length 61 seconds.

G STOCK MANAGEMENT, 1899

(25) Sheep Dip
Head-on view of sheep being dipped in arsenic pondage. Man with forked pole creates total immersion of each beast. Length 37 seconds.

(26) Sheep Running Through Gate
Miles open-gate, sheep sheep run through. Taken in and country – possibly Jimbour or Talgo. Length 47 seconds.

(27) Agricultural College Cattle, Gatton
Long-haired cattle (Ayrshires?) herded by driver on horseback. Pasture and red fence at rear. Length 49 seconds.

IN DEPARTURE OF FIRST QUEENSLAND CONTINGENT TO BOER WAR, OCTOBER 1899

(28) Transvaal Contingent, Queen Street
First Boer War Contingent, Queensland Mounted Infantry under Colonel P. Rennie, giving their final Brisbane march-past near Post Office Place on 28 October 1899. Length 41 seconds.

(29) Queensland Contingent for South Africa in Domain
Review of First Boer War Contingent before Lieutenant-Governor Sir Samuel Griffith on afternoon of 28 October 1899. In three shots: cavalry lines approaching, close shot of passing cavalry, supply wagons and rear of parade with children following up behind. Length 58 seconds.

(30) Loading Horses, S.S. "Canewell"
Loading of refractory animals aboard troopship *Canewell* for South Africa, 31 October 1899. Length 19 seconds.

(31) Horses Being Unharnessed
Content unknown, but may be related to Boer War depots. Length unknown – not yet on video.

L UNIDENTIFIED FILMS, 1899

(32) Fencing Pigeons
Possibly a war film featuring H. W. Mosley, mentioned in *Wills* 1900 Q&A's letters. Length unknown – not yet on video.

(33) Country Show
Mentioned in *Brisbane Courier* report of *Wills*' private film show, 18 November 1899, p. 3. No prize known. Length unknown.

NEXT ISSUE

So far, we have examined the work of Australian pioneer film producers working on their own. Our first corporate film producer made more than 240 films between 1897 and 1909. Yet only one of its productions is remembered. For too long, we have typed the myth of "Soldiers of the Cross" while turning a blind eye to the other 239 films that they did produce.

Next issue: the Salvation Army Lamplight Department

SINCERE THANKS

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Also thanks to Clive Sney (New Zealand), Phil Gossie (Melbourne), Ron West (Perth), Dr Mary Laughlin (Brisbane).
Frances Spind survived Clive Long's several intended pleasures in Queensland to become Mrs Long on 7 November!

NOTES

1. Pathe's Weekly commenced publication around the start of December 1910, having copies retrospectively held by an Australian history. The State Library of South Australia holds the response from the man it changed its name to *Australian Kinematograph Journal* in mid 1912.
2. Information from Colin Sheehan, State Library of Queensland.
3. Newspaper in Australian Libraries: A Union List. Part 1. *Australian Newspapers*, National Library of Australia, Canberra, 1983.
4. *Probus Corner*, 3 May 1897, p. 1, 26 June 1897, p. 2.
5. *Ibid.*, 31 August 1897, p. 2.
6. *Ibid.*, 7 September 1897, p. 4, 8 September 1897, p. 4.
7. *Ibid.*, 11 September 1897, p. 4.
8. *Moving Picture* (Blackboard), 30 September 1897, p. 2, 1 October 1897, p. 2, 2 October 1897, p. 2.
9. *The Sydney Morning Herald*, 4 December 1897, p. 2, 7 December 1897, p. 2, 11 December 1897, p. 2.
10. *Morning Bulletin*, 18 November 1897, p. 2, 23 November 1897, p. 2.
11. *Ibid.*, 14 December 1897, p. 2, 16 December 1897. *Australian Cinema*, 23 December 1897, p. 2.
12. *Brisbane Courier*, 13 December 1897, p. 2.
13. Ian Dunlop, "Technographic Film Making in Australia - The First Seventy Years", in *Aboriginal History* 1978, 30.
14. *Torrens River Falls*, 15 March 1898, pp. 2-3. A. C. Hamilton *Australian and Pacific Papers* (Bates, National Library of Australia, 1991), p. 1.
15. Alan Ward, "The Fraser Collection of West-Caledonia: An Introduction", in *Reverend General H.J. Journal of the British Library National Sound Archive*, January 1984, p. 1. See also A. C. Hamilton *Papers*, Cambridge University Library, catalogue 1049. The two photographs were in Edition "Home" and a Caledonia "Joyce".
16. Edition *Australian cinema* photos were previously assumed to have been taken by Mack How in 1899. Refer Alan Davies, *The Mythical Eye in Australia*, Oxford University Press, Melbourne, 1983, p. 104.
17. A. C. Hamilton, *Photography: Black, White and Brown, Modern, London*, 1981.
18. *Ibid.*
19. A. C. Hamilton *Papers*, Cambridge University Library, catalogue 1049. Microfilm copy held in National Library of Australia, Canberra.
20. Information from Frances Calvert, *Ibid.*
21. A. C. Hamilton *Papers*, catalogue 1855: Diary 18 March 1898-25 March 1899.
22. A. C. Hamilton *Papers*, catalogue 1900: Hamilton's 1898 Journal.
23. A. C. Hamilton *Papers*, catalogue 1949 (i) *Guards* in A. C. Hamilton, 28 June 1899.
24. *Agenda of the Cambridge Anthropological Expedition to Torres Strait*, Vol. 4, pp. 304-307.
25. W. B. Spencer *Papers*, Pat. Brown Museum, Oxford University. *Halliday to Spencer*, 23 October 1980. Copy held by Ian Dunlop.
26. A. C. Hamilton *Papers*, Box 1 envelope 3: Spencer to Hamilton, 1 December 1900.

27. Ross Lennell and Peter Bailey, *The Documentary Film in Australia*, Cinema Papers, in association with Film Victoria, Melbourne, 1982, p. 23.
28. A. C. Hamilton *Australian and Pacific Papers* (Bates, National Library, Canberra, 1991), p. 1.
29. British Film Institute catalogue card, "Torres Strait" (Hill), *Halliday* 1971 list, 31 Jan, from Cambridge Ethnographical Society, 1967.
30. 12 volumes of Hamilton's manuscript notes are held in the Fryer Library, University of Queensland. *FRYER* man. 3811 in 20110.
31. *Australian Photographic Journal*, March 1899, pp. 10-11, "How to 'Whistle a Black Swan'" by E. C. Wills is a typical example.
32. *Blue Book of Queensland*, 1897, Appendix C: List of Officers under the Secretary for Agriculture, including P. C. Wills.
33. A. J. Boyd to Under Secretary for Agriculture, 28 March 1915: AGPS/9046, Box 1744, Queensland State Archives (QSA).
34. Chief Secretary's Under Secretary to Department of Agriculture Under Secretary, 24 October 1916: Premier's Department Letterbook, PRS/122, p. 263, QSA.
35. *Ibid.*
36. *Queensland Agricultural Journal*, 1 December 1916, p. 477. Allen, "An Act and an Immigrant", *Australian Photographic Journal*, December 1916, p. 28.
37. *Australian Photographic Journal*, 20 September 1900, p. 280, quotes Wills as saying that he shot only had "the first [film] 1 inch when in Sydney processing information on the subject". Same phrase, 20 November 1900, p. 284, notes that there were five of these Sydney films.
38. *Australian Photographic Journal*, 21 March 1900, p. 21.
39. Richard Fotheringham *Personal correspondence* 10 November 1989 to Clive Long. *Melody* was appeared *Australian Actor and Photographer* on 1 March 1899, and was printed in *Actor and Photographer* on 1 July 1900.
40. Reviews of *Melody* 1 page film may be found in *European Cinematist*, 11 June 1904, p. 2, 15 June 1912, p. 14. *Melody* paper and photographs are held in the Fryer Library at the University of Queensland.
41. *Brisbane Courier*, 18 May 1901, p. 4. *The Queenslanders*, 27 May 1899, p. 977, has photos of the event.
42. *Australian Photographic Journal*, 20 June 1899, p. 141. *Brisbane Courier*, 22 May 1899, p. 4.
43. *Torrens River Falls*, 15 July 1899, 22 July 1899. *North Queensland Herald* (Townsville), 17 July 1899, pp. 4, 10, 14 August 1899, p. 4, 14 August 1899, p. 9.
44. *Probus Evening Observer*, 21 July 1899, p. 3.
45. John Gully Library, photo album APM10 "Common Album".
46. *Australian Photographic Journal*, 20 November 1900, p. 249.
47. Garry Souter, *Leon and Kasperov*, Fremantle, Brisbane 1976, pp. 14-2.
48. *Australian Photographic Journal*, 20 November 1900, p. 243.
49. *Brisbane Courier*, 18 November 1899, p. 2. *Evening Observer* (Brisbane), 18 November 1899, p. 2.
50. *Brisbane Courier*, 14 October 1899.
51. *Ibid.*, 30 October 1899, p. 2.
52. *Ibid.*
53. *Ibid.*, 1 November 1899.
54. See note 49.
55. *Ibid.*
56. Chief Secretary's Under Secretary to Department of Agriculture Under Secretary, 2 February 1900: Premier's Department Letterbook, PRS/121, p. 327, QSA.
57. Chief Secretary's Under Secretary to the Queensland Agent-General's Secretary in London, 1 August 1900: Premier's Department Letterbook of dispatches to the Agent-General, PRS/121, p. 334, QSA.
58. There are some records of Hamilton's camp duties, and some relating to his usage of Wills' film. None of the correspondence relating to his filmstrip came from Hamilton or Fryer.
59. *Brisbane Courier*, 5 August 1900, "Answering Immigrants" (Kilgobling Hamilton papers, Fryer Library, University of Queensland).
60. *Ibid.*
61. *Australian Photographic Journal*, 20 September 1900, pp. 280-281, 20 October 1900, pp. 215-262, 26 November 1900, pp. 243-4. "Finger on Cinematography" by E. C. Wills (unpublished).
62. Information from Peter L. Lloyd, Department of Primary Industry, Brisbane, 1989.
63. Index for local correspondence on Wills' film is dated 31 May 1904, but the letter itself does not survive.
64. Information from Irene Croser, Queensland Museum, 1993.
65. Refer note 27.
66. Collection is listed in NPSA catalogue as "Queensland Economic Film".

Australian Films in Spain

DANIELA BACCHINI

The month of October marks an Australian film cycle in both Madrid and Barcelona. This cycle was an initiative of the Australian Embassy in Madrid and was organized in conjunction with Filmmexia, the Spanish film festival and institute set up to promote film screenings and festivals in this country.

The programme consisted of seven features which had never been viewed in Spain, as well as seven shorts by private or better students of the Australian Film Television & Radio School. The features *Proof*, *The Last Days of Christ Novas*, *A Woman's Tale*, *Romper Stomper*, *Aboriginals at the River*, *Pointe Blanc* and *Planes of 29* (Painstaking) and the shorts, got a good response and other attracted large audiences. On the last and Madrid showing of *Proof* (great feature and short versions) led by one of the producers (writing) a crowd of about 500 viewers was formed, way from the box-office as the tickets had sold out half an hour before the session was due to start.

One of the coordinators of Filmmexia Madrid, Blaise Garcia, and Spanish audiences have been interested in Australian filmmaking since the 1970s when what he calls "cultural film" such as *Piano in a Hanging Rock* and *Romper Stomper* (Australian produced). From a professional point of view, Garcia claims that Spanish cinema is interested in Australian film production because it, like the Spanish cinema, is in a small industry which mostly survives on a good deal of state assistance.

The concept behind the cycle was to show contemporary Australian filmmaking as well as present a multi-faceted image of Australia to the public. As in the case in many European countries, Spanish people tend to stereotype Australia as a country where kangaroos roam the plain by the sea of wilderness five minutes and people live in houses on stilts in the midst of an arid wilderness. None of the films set to which cinema should change that outdated view.

The other feature which may have found interesting is the degree of racism as well as out and in present in Australian culture. All though most people know that Australia has many migrants, there was an element of prejudice of time such as Geoffrey Wright's *Romper Stomper*, or the shorts by Monica Pelton. *Aboriginals at the River* and *Pointe Blanc*. The cycle was also a personal choice covered by multi-culturalism which means film partly was to European tastes, associated primarily with the 1970s.

The film cycle was received enthusiastically by the media and praised by the local press which regarded it as a well chosen group of films for its diversity as well as quality. All in all it was a success, especially for a society where approx 90% of film distribution is based on so-called North American film, as is reflected in the cinema attendance statistics.

Cinema Studies Masters Graduate Diploma by Coursework

The Department of Cinema Studies at La Trobe University offers a Graduate Diploma and a Master's by Coursework degree exclusively in the academic and critical study of film. Graduates from both disciplines are welcome to apply. A selection of fourth and fifth year subjects (including Screenplay in the Cinema, Introduction to Video Practice, Ethnographic Film, Beyond Heterosexuality, Film and Sexual Politics, Feminist Interpretation, Non-Western Cinema and the Renaissance with the Other, Single Film Research: A History of Film Culture 1895-1960 and Principles of Film Criticism).

If you are interested and have a BA in any discipline, you may be eligible. The course offers subjects in literary, history, criticism, gender studies and cultural studies.

Graduate Diploma applications close November 30. Master's by Coursework applications closed December 15. Late applications may be considered. For more information and a detailed prospectus write to: The Postgraduate Co-ordinator, Department of Cinema Studies, La Trobe University, Bundoora 3083. Tel: (03) 479 1111. Fax: (03) 479 1700.

Lindemans

In August 1993 Lindemans Classic Dry White undertook the sponsorship of the Australian Film Institute's 1993 Australian Film Festival-highlighted the period of Ealing Studio films made in Australia during the 1950s and 60s.

Coexisting with the sponsorship, Lindemans undertook a nationwide retail promotion offering age winners the opportunity to trip to the Sydney Film Festival, plus one of 150 AFI memberships.

The competition is still around, but this is running until Consumers can order by purchasing Lindemans Classic Dry White or the Classic first Quota before 31 December 1993. The competition is being promoted via magazine and point of sale material in Super outlets throughout Australia.

An Editor's pick

Three choices are selected from films seen this year: *Not Quite a Season* (Australia in 1992) this letter wins the prize. Included below would be several generous winners: *Le Double de la Vierge* (Best Film in 1993), *El Chacho Bandini* (Golden Chicken) (Favourite up 1992), *Diego and the Prince* (Best Screenplay), *Test des Meurs de Morde* (Best Film, 1992) and *Yves Yvonne* (Best Photography, 1992).

Best Film *Lindemans* (G) (George Miller), *Romper Stomper*, *Radio Flyer* (Richard Donner, 1992), *Coro Agap/Pera Choccolate* (Julie Weir/John Choccolate), *Almanac* (Aard), *Antipodians* (Clare Boyfield).

Best Australian *Memories of Cinema* (Lynn Harris/Milburn).

Best Performance, *Alan Rickman* (*Class*), *My Sister Sam* (Gordon), *James* (G).

Best Cinematography Patrick Doyle (*Indochina* and *Witch*), *Alan* (Harris).

Best Photography François Gilmore (*Indochina*).

Festival Awards

At the Mostra del Cinema di Venezia, Australian film *Alan Rickman* won five awards, including the Festival Jury Award (the Giallo Jury Award and the Bronze Pledge from DGAC), as well as sharing (with Robert Altmann's *Short Cuts*) the International Critics Award.

At the Montreal World Film Festival, Michael Jackson and Edward Norton scored with *Best Screenplay* for *The Heatstroke Kid*.

WINNERS

Golden Lion *Short Cuts* (Robert Altmann, U.S.).

Two Crowns *Class* (Royce Kenworthy, France).

Silver Lion *Radio Flyer* (Richard Donner, U.S.).

Crystal Globe *Indochina* (Patrick Doyle, U.S.).

Golden Lion *Indochina* (Patrick Doyle, U.S.).

Golden Lion *Indochina* (Patrick Doyle, U.S.).

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TABLE 1

| | |
|--|----------------------|
| Best company | Shaw-Walker Films |
| Top production | 15-VIDEO - 17-VIDEO |
| Top franchise | 16-VIDEO - 17-VIDEO |
| Principal Executives | |
| President | Stanley Mandel |
| President | Julius Hirsch |
| Corporate Sec. | Stanley Mandel |
| COO | Elmer Berman |
| Office Credits | |
| Editing | Pauli Shestak |
| Production | Marjory Long-Strauss |
| Post production | Samuel Shostrom |
| Music by | Yoram Karmali |
| Literary treatment | Yoram Karmali |
| Script | Yoram Karmali |
| Production system | Edward Berman |
| (Int. comments) | Ed Berman |
| Copyright/clearance | Fin. Finances |
| Legal services | Shirley Berman |
| Business operations | Ed Berman |
| Production | Lynn Morse (Company) |
| Government agency involvement | |
| Developed | NAC |
| Produced | NAC |
| Other | |
| CPI, Parents (Hills, Linder) (Hirsch) | |
| Synopsis | |
| A film that has just released to be played in the theaters in the past year. It was not a success. | |

RELATIONS

THE ADVANTAGES OF FINANCING SOLUTIONS FOR THE BUSINESS

| | |
|--------------------|---------------|
| Post-empirical | Least image |
| | Specific time |
| Forced | 1990-1995 |
| Post-empirical | 1990-1995 |
| Principal/Specific | |
| General | Specific time |

- Products
- Basic products
- Agency products
- Brands/labels
- COO
- Current financial
- Editor
- Print catalogs
- Product descriptions
- Computer
- Production Crew**
- Print manager
- Print co-ordinator
- Production cost
- Layout manager
- Typesetting manager
- Art manager
- SPD and
- Production crew
- Print accountants
- Insurance
- Completion guarantee
- Legal manager
- General View**
- Customer acquisition
- Business value

1. **Introduction**
 2. **Methodology**
 3. **Results**
 4. **Discussion**
 5. **Conclusion**
 6. **References**
 7. **Appendix**
 8. **Index**
 9. **Glossary**
 10. **Notes**
 11. **Footnotes**
 12. **Endnotes**
 13. **Supplementary Material**
 14. **Tables**
 15. **Figures**
 16. **Equations**
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 251. **Graphs**
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1. **Goal setting**
 2. **Time management**
 3. **Stress management**
 4. **Communication**
 5. **Teamwork**
 6. **Problem solving**
 7. **Decision making**
 8. **Conflict resolution**
 9. **Leadership**
 10. **Self-awareness**
 11. **Emotional intelligence**
 12. **Resilience**
 13. **Adaptability**
 14. **Flexibility**
 15. **Initiative**
 16. **Accountability**
 17. **Collaboration**
 18. **Networking**
 19. **Continuous learning**
 20. **Work-life balance**

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Table 1

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Industry
Inf. systems segment
Highly competitive
Cost: Moderate for
products; high for labor
Specialty: It services
systems in existing firms

Key

First company
IBM company
For peripherals
Peripherals
First peripheral
Principal clients:
Universities
Producers
Department stores
Supermarkets
Key
Retail operations
Editor
for director
Company
Principal Lines
Book, magazine

Product: 100% cotton

- Complete picture
- Estimate Cycle**
 - Estimate preparation
 - Key type
- Current Cycle**
 - Estimate creation
 - Estimate review
- Final production**
 - Production preparation
 - Final estimate
- Notes
 - Estimate history
 - Costs for each item
 - Synopsis** is complete
 - Followed by New plan

POLESTAR (1996)

- First company
- Step production
- Production
- Estimate creation
- Estimate Creation**
 - Estimate
- Production
- Final production

XXXXXXXXXXXX XXXX SSN: XXX-XX-XXXX XXXXXXXXXX

CONCURRENCE

CONCURRENCE is a term used in the field of computer science to describe the ability of a system to execute multiple tasks simultaneously. It is a key concept in parallel computing and is often used to describe the performance of a system in terms of its ability to handle multiple tasks at once.

CONCURRENCE is a term used in the field of computer science to describe the ability of a system to execute multiple tasks simultaneously. It is a key concept in parallel computing and is often used to describe the performance of a system in terms of its ability to handle multiple tasks at once.

[illegible]

- Local manager
- Gen manager
- Offi mail
- Print copiers
- Print connections
- Boys
- Computer games
- Legal matters
- Customer Care**
- Customer operator
- Printer jobs
- Project manager
- Forward pass up
- Test operators and
- Key-ops
- Boiler
- Test trip
- Electricians
- Administrative support**
- ITB and CRM**
- Ed and Chris
- Test and support
- Software design
- Germany
- Event operations

- **Other**
 - **Business**
 - **Accounting**
 - **Finance**
 - **Marketing**
 - **Management**
 - **Operations**
 - **Human Resources**
 - **Information Systems**
 - **Legal**
 - **Public Administration**
 - **Healthcare**
 - **Education**
 - **Engineering**
 - **Architecture**
 - **Environmental Science**
 - **Energy**
 - **Transportation**
 - **Telecommunications**
 - **Media**
 - **Arts and Humanities**
 - **Science**
 - **Mathematics**
 - **Computer Science**
 - **Biotechnology**
 - **Environmental Engineering**
 - **Food Science**
 - **Textile Engineering**
 - **Chemical Engineering**
 - **Biomedical Engineering**
 - **Electrical Engineering**
 - **Mechanical Engineering**
 - **Industrial Engineering**
 - **Software Engineering**
 - **Systems Engineering**
 - **Urban Planning**
 - **Public Health**
 - **Environmental Health**
 - **Occupational Health and Safety**
 - **Healthcare Administration**
 - **Healthcare Law**
 - **Healthcare Ethics**
 - **Healthcare Policy**
 - **Healthcare Quality Improvement**
 - **Healthcare Research**
 - **Healthcare Education**
 - **Healthcare Communication**
 - **Healthcare Informatics**
 - **Healthcare Management**
 - **Healthcare Leadership**
 - **Healthcare Innovation**
 - **Healthcare Entrepreneurship**
 - **Healthcare Social Enterprise**
 - **Healthcare Non-Profit**
 - **Healthcare Philanthropy**
 - **Healthcare Fundraising**
 - **Healthcare Marketing**
 - **Healthcare Sales**
 - **Healthcare Distribution**
 - **Healthcare Logistics**
 - **Healthcare Supply Chain Management**
 - **Healthcare Procurement**
 - **Healthcare Contract Management**
 - **Healthcare Risk Management**
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 - **Healthcare Policy Consulting**

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Lindsay Smith
 Peter Langer
 John Ho
 Stephen Brown
 Anthony Wey
 George Maltby
 John Elmer
 Gary Johnson
 Jeffrey Finkler
 Nathan Kline
 Lee Finkler
 Jan Finkler
 Michael Kline
 Tom Shaw
 Susan Blum
 Wendy Palmer
 Glenn Johnson
 William Schwartz
 Neil H. Smith
 Karen M. Lawrence
 ASD, Personnel Office
 Linda K. Maltby
 Marilyn Kline
 Robert Burgess (info)

Creativity, Judgement & Trust
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with Permanent Trustee



THE TRUSTEES

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For an initial discussion contact David Hewson (020) 232 4400

Technic

COMPILED BY FRED HARDEN

EDITORIAL

Full Effects

There is a decided effects slant to this "Technicities" with two articles that show how digital manipulation of film images (at film resolution) is definitely part of the SFX toolkit. It is also changing the way effects are done, with a lot of the classical requirements of motion control and blue screen being unnecessary when the computer can match motion paths and pull mattes from anything. In the *Making of Jurassic Park* video, Steven Spielberg talks about how model animator Phil Tippett (of Go Motion fame) seeing over to 3D computer images during the production with the statement that "Motion Control is dead" (Of course the computer control of camera movement is alive and healthy, but in the limited area of high-budget model animation he's probably right.)

It all comes, as usual, down to money and time. There is an old rule which says there are three ways the job can be done—GOOD, FAST and CHEAP—but you can only choose two. What you can accomplish on a 66MHz 486 PC with Photoshop or HiRes GFX is amazingly good and very cheap but at film resolution it's oh so slow. To get the job done, you need to spend money on hardware and software, and, of course, you have to charge enough to earn that back. That makes the choice in how you invest that money very important. Systems such as MATADOR, running on Silicon Graphics, look to me like an affordable entry point, especially for the cost-sensitive Australian industry. There are a few of the UK-based Pencil Matrix installations here, mostly working on video. One that I'm especially keeping an eye on in Queensland, at Brisbane Post-Production Services, seems to be well-positioned.

We have also held up our "Technicities" end of this Queensland issue with some craft stories that seemed to fit.

PH

Effect(ive)

Steve Courtney's *ILLUSIONS* FS is one of the small companies that have positioned themselves around the central Hordshire Studios and he'll run through the usual lines.

Courtney came from an engineering background and started in the film industry by building the "hot" car for director John Clarke's *Running On Empty*. It was John that pushed him into doing special effects. At first for commercials and then recommended him for effects on *Butterfly Island*. Steve moved to Queensland for the obvious impossible scenes and decided to stay. He declined work elsewhere so that he would be available for local production entities now established when he looks to the Queensland engineering based effects facility.

Working from script, he was commissioned to design and build the effects for the Police Academy's last show at the Movie World theme park. This has led him into pyrotechnics for live shows, and the company has built a range of stand equipment, such as kick ramps, a small plane that when stood on looks as if to throw the customer to heights of up to 45 feet (14m). A similar device was made to flip someone out of the water as it passed by a ship.

In the last times, he has made a range of sets such as satellite guns and gas-powered



calities

(e) Engineering

logoscreens, and recently screens rockers and lightweight general loads.

The first general head was made on an earlier Data Display Co. (Dental) air blaster who is now doing visual effects design. The head was for a Michael Jackson - a 100kg head wanted something that was smaller and lighter than the conventional heads. Steve, working with his design associate John Harris, came up with an elegant solution (see photo) that he is now keen to market. The original head has been converted from ballistics to a lighter version for a low-budget rig.

The camera rocks and required a device to grip and transfer a low rocker that would allow you to see movement. The current design sets the camera's distance from the ground and has manual pan and tilt.

Steve is moving the studio facility to a larger space as he goes to prep - so for informal fun and prices on the above gear as "anything you can't get off the shelf" call 011 480 0845. Fax on (075) 352 826.

Playing Safe

The quiet calmness and experience (aided on the fringes) of Bob Wenger's resume could barely have been accomplished by someone with his 25 years in the industry as long as they hadn't worked on anything as big as Wenger's four years in the RAAF Training Corps and 13 years Police Force background that add depth to his modest talent self-description as "providing specialist rigging for stunts and special effects." Bob

Wenger has a reputation and provides special load lifting equipment to studios but through his side working (see below) as a mobile wire rope maintenance firm, rope specialist and Class 1 Pigeon and Dogman.

This lets Bob provide a service he feels he has earned and needed. Most of the American crews have a prejudice for riggers in Australia who don't specialise. The job is usually left to the gaffer.

Along with his move from Victoria, Bob's wife has moved into his new area as a studio with still rope work on The Pencil Cutting where he did rigging, rope safety and lift rescue work. Previous to this, he worked with Chris Anderson on the studio for Once You entered a lot of large

lifting tasks, including one of 800 feet (110m) between two cranes, providing technical assistance and equipment.

On The Pencil Cutting where he worked with the Arts team over a far three month job, Bob was involved in a lot of the extra equipment he now has. This includes a special promotions hat that he is making a rig so that people know it will be safe, even having the rope wrapping (like process of setting "thumbies" or similar) to the top ends of their ropes. The loading device will work with diameters up to 1cm and can load/unload out at 95 to 100% of the strength of the rope.

One particular stunt Bob's proud of on the set involved the 300 foot (90m) wide Maroon Falls gorge - and dropping a stunt on a 210 foot (60m) low haul (see p. 20) of water. Bob

Wenger has not made a mistake before the gorge - another team down, and making a living for the studio and the cameraman and the studio down, and then drop them. The cameraman with a hand held camera, stepped out of the water and the stunt guy stepped in. We were using a special 100m rope from the States that they didn't even have in the States. It was a 100m rope and got the crew down to the bottom and safely back up.

I have this two Rescue stretcher. Guy was equipment and on a rope and on a climbing equipment that was on the side of the industry. At the time, the heavy industry in NSW when the guy fell because of a wire being, saying that there is a need to increase safety means it would be a lot of things the government will do.

Bob Wenger doesn't intend to stop there. When I spoke to him, he'd just completed his qualifications in first aid to be a level 1 rescue worker for a Safety Officer in the Queensland industry. Bob can be contacted on (075) 352 847. Mobile (016) 326 446.

Local Style

Like most businesses moving north, Aladdin's Lab is a chance when it opened the Queensland laboratory facility in February this year. With no guarantee of production and a local camera club industry, the manager Gary Kay described as "gaffer" all eyes were turned to "The Wizard".

Aladdin's Lab major job was one of the "Movie of the Month" series. When Mission followed by



Bob Wenger, a specialist rigging and lifting company, working on the set of The Pencil Cutting. The rig is a mobile wire rope specialist and Class 1 Pigeon and Dogman.

the State Arts World is a focus. The Pencil Cutting, the Damien Peers lecture, Pencil Cutting and the fall end of Lightning Jack, whose interior sequences were shot at the Warner Studio 5. With another "Movie of the Week" shot in November and a string of feature films for next year, the lab is well on its way.

Gary feels that the local market is very supportive of the laboratory because of the volume and the quality. One of the main reasons for work being sent to Sydney is the lack of a reliable handling of the studio's NTSC requirements. Gary says that this will change when the local Videolab facility meets an NTSC standard at the end of the year.

It is pretty much a full production at Aladdin's Lab, with only the special sound stage and other being sent to Sydney. The lab is capable of doing bulk release prints. Gary adds:

Ninety eight percent of our clientele are in production and copy. The system was designed by the Arts and the Pencil Cutting and the Pencil Cutting are up to 100% of the time. The lab is probably more of a general, but the main reason.

Gary also sees a very different atmosphere in Queensland as compared to other states, as the Sydney industry is general.

Aladdin's Lab: The lab is a chance when it opened the Queensland laboratory facility in February this year. With no guarantee of production and a local camera club industry, the manager Gary Kay described as "gaffer" all eyes were turned to "The Wizard".

go out to the set and talk to the DOP about his individualised camera. There's been a fairly efficient learning experience for all. Being on the desktop can be tiring and slow, but everyone is equally well there screening rushes, which is a very different atmosphere.

Rushes screenings take place at the main theatre in the studio, which is a full-scale live theatre with changeover, or at the smaller lab theatre, which is a multi-facility.

The Dinosaur Park feature Story mentioned Rough Diamonds, which stars Jason Donovan, is significant because it is being cut on film in Queensland. The editors are working out of a room in the Wabash building (which is also edited part of the Warner lot).

Gary has been with Atlas for almost 18 years, heading up various stages of the studio and its production, working in sales, running Peter Wilford for a time years, and production manager of Atlas Sydney for three years before he was offered the Brisbane position. He's very happy with the move and has obviously enjoyed the experience of being part of the local excitement.

Gary's staff are the people who were brought from Sydney when the lab left its first gear on and the lab and production build in Queensland, so they will probably start looking at getting some local young local people in.

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Pushing the Envelope

Glenn Fraser reports on Jurassic Park and the Changing Politics of Motion-Picture Technology

Sensors or filmmaking can be as tedious as they are thrilling. Filmmakers are wide away from themselves, or depicted, focused speakers can impress on their audience a feeling of being out of one's depth, or they can reassert the importance of "telling the story". Satish Menzies, GILBY HALL, let the bullet and landed in Hawaii for a four-day seminar on the post-production techniques of Jurassic Park, and found the behind-the-scenes politics of the film promised that the future of effects pictures could be as interesting as the stories they tell.

By the time of this writing, most filmmakers would be familiar with the somewhat rumbling feeling engendered by Jurassic Park. Satish's thoughts of plot conventions, technical story development into character, if you're making this, that you've lost a true love for life. You're forgetting why the movies were at the first place. Jurassic Park tells a story in the greatest Bernick & Bailey tradition. It replaces the significance of the elephants and towers with the thrilling imagery of a pack of velociraptors. There's no denying there's magic still left in our lives when we can still be surrounded by images produced from a single piece

of celluloid only 15mm wide.

Jurassic Park is more than simply an exercise in celluloid. It is an acute combination of marketing, merchandising and technology. From whichever direction we examine the wonder of modern filmmaking, it is still the pull of economic and politics that drive the Giants forward. In some cases, those great long-necked dinosaurs in his veins when after having out a bloody sweat through the whole course of the film-maker. Five filmmakers can work with such dynamism within Jurassic Park's director Steven Spielberg. He is a filmmaker whose vision extends past the first cut of the film and well into the inevitably profitable merchandising scene. One of the few directors who can bring large-budget commercial techniques (film and budget) Spielberg has opened his ears to a cost saving aspect of product enhancement. Fully focused merchandising into the newsgroup-breaking technology. This combination of twisting goals is becoming a much sought-after talent in Hollywood's film-makers, whose upper and greater are becoming increasingly top-heavy. All of these tools are part of the new edge in getting audiences into cinemas. The push of today demand to be a part of a film

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through the matching process they can buy. They also have an insatiable appetite for the cutting-edge technologies that are leading a small, but significant, revolution in Hollywood.

In an art form that is becoming increasingly aware of the hard facts of audience attendance, and the realization that new technologies are putting more power in the hands of independent filmmakers, we need to examine the value of cinema as a medium. Is it what the cinema produces or how (or indeed if) it is displayed? Jurassic Park has allowed us to see behind the scenes of some of the changes ripping through the effects industries at Hollywood, and ultimately these ripples will reach across the Pacific and strike our shores in some form. Whether it be in the shape of films, computer software or virtual reality, the old guard is having to shift its talk as a new breed of outside-the-computer designers makes its impression in the expanding workplace.

Jurassic Park saw the first period in which the effects technology (the computer-generated all-fake technology) is in part at one with what we as audiences believe what it was, rather than believe what it is obliged to believe. Today, technology creates a falsified view of what we see. It is no longer a wiful suspension of disbelief, but a virtual threat by the filmmakers to offend and offend. Seeing behind the scenes of a film's myth doesn't dispel the magic—it capitalizes on it. A little knowledge of the process is just enough to encourage an audience to follow the myth—and to appreciate the magic.

Through its belated release and well, and made all the more worthy in its growing age of cynicism and hype. In Australia, we had three in the months of preparatory hype to contend with before the release of Jurassic Park. Some critics, indeed, turned to a keen and ready eye, awaited the opening as they could be first to run in and take a look at this essential disaster. And then the howls of surprise as the dinosaurs got their own back. Many critics fell back in apologetic silence as they began to (sic) "enjoy the picture" and find in it "a great sense of fun". Or perhaps, for a moment, they were taken back to those first few flickering images that so impressed their child's eyes. Their grimaces revealed to us, and the difference between

such as the love of the cinema. For many of us, Spielberg has re-mastered the magic. Though having lost his touch for a time, Spielberg's earlier and less-critical audience with his eyes to Peter Pan and extraterrestrial politics, his touch will be taught to us to be taken, to understand the wonder of other species, and to believe again in traditional cinema—his returned to his genre. For Jurassic Park, Spielberg has in fact the most accomplished set of techniques and artistry working in the effects medium today. If we can believe the extent of the changes that are proposed within the cinema's new era, then history has been made with the advent of this film. The much-cited computer-generated effects in reaching full stride at an incredible rate. It means big

things for Hollywood. Only there is the question: from the design systems at the American military research to the down through to the film business, and thence to computer games—is our American a leading edge in entertainment technology?

In July of 1993, invitations were sent out to film societies and individuals (the world over) to visit the islands of Hawaii and hear some of the behind-the-scenes stories from Jurassic Park. A panel of noted creative and effects personnel from Hollywood is slated to be promised together in insight into some of the most innovative techniques used in modern cinema. Through talent offered in communication, only five Australian shows that type as a conversion number tag around 200,000 audience guests. Dedicated and mortgage-banker. In our national television, they managed themselves of an informal launch, and proceeded to explain away the reason why they had offered to come. Much money would most probably be nothing more than a people-based and disappointing business.

The event was congenial, and the enthusiasm of the guests seemed to match the expertise of the presenters. Hollywood's effects people are a gentle, exclusive breed for whom the light of day must seem a rare privilege. Kauai is one of the more beautiful of Hawaii's islands, and to see in person the grandeur and size of a beautiful landscape, which is so often treated in a cliché, is enough to humble anyone.

The platform for the conference was informal, and the aspects of Hawaiian culture was as clichéd as one could imagine. The speakers ranged from five within director Steven Spielberg, visual effects co-ordinator Dennis Molineaux, supervising producer Phil Tippett, producer Jerry Bruckheimer and Liza Ryan, marketing consultant InterMedia, director of photography Dean Cundy, special effects effects coordinator Michael Landon, and sound designer Gary Rydstrom. Co-ordinator and author of the original novel, Michael Crichton, had to pull out of the summer activities because of a disappointing turn for those wishing to grasp an insider's view of Hollywood's treatment of nature. In all



was a greatly lot of money to represent the best of what this style of film had to offer.

The sessions began with a showing of the original film. This of course didn't apply to any Australian present. For as it was the premiere—the film was due to open in Australia the following week. So while many of the seminar attendees were already discussing their opinions of the effects, my partner and I had hardly to nod knowingly and expect it to become clear over the next few days.

We were not disappointed. The film stood out above any other effects film we've seen, and the following few days of seminar talks proved as enlightening as the film was entertaining. The seminar attendees' technical knowledge of the industry was surprising. The mood was supportive of all concerned, and the press for the following days, felt as much from the matter of his being a premier director of light films, but from his overall vision for a project and the simple good measure he employs to achieve it.

Perhaps the most impressive fact acknowledged by the designers of Jurassic Park was in the case of risk investment. To a film aimed to generate some of the more delicate politics during and since its completion. At the heart of the project of dinosaur design and supervision was an artist with a strong pedigree in Hollywood. Phil Tippett was the island's executive to

The authors thank the following people:

the Willie O'Brien/Ray Harryhausen school of special effects. He did name his own term for stop motion photography, *Go Motion*, through the *Star Wars* trilogy, and has since been as much sought-after talent. Tippett had collaborated with most of Hollywood's big name effects producers, but Jurassic Park went to prove a watershed for his film career.

On the project since early 1989, Tippett has to oversee the design and implementation of the film's structure. At that stage, Go-Motion and live action robotics were used to take the viewer into the effects. It was a potent ground in the industry and there was already a stock of established artists or even with a working knowledge of the medium. One of Tippett's co-workers on the project, Lucanille's Indiana Hight & Mayo were also experimenting with a new type of effect called a "digital effect" or "digital effect". Developed in the early 1980s by Gary Levinson's Young Brothers Holmes, it was still on stage ground but despite James Cameron's enthusiasm for new technology, and his faith in the medium, spreading the word was slow. The computer film was still a novelty, as was the digital effect. It was still a novelty, as was the digital effect. It was still a novelty, as was the digital effect.

Then, roughly all 2000 non-renewable resources are used, leaving

[illegible]

Complete site visits and producing equipment for a Tippecanoe stop-motion animals were accomplished, and the effect became noticeably more realistic. But as the computer-aided Go-Motion was a station for the moving illustrations produced by a growing number of employees over at Industrial Light & Magic, it was also producing work, but as the artists resorted from an active artistic contribution and the

and Hermit operations. (again to come to grips with their subjects) clinicians began to walk the earth now.

With middle diplomacy, Spillane has the support from his inside Tippecanoe design team and almost most of it towards Brockwell Light & Maple, Tippecanoe, left floundering for a moment, but had a valuable part to play in organizing it. He was still more familiar with the individual designers than any of the other artists. He had interviewed himself in their history. His advisors were paleontologists and his was the episode to make through it a view of widening potential of opinion as to the origin of the dinosaurs. They captured an ancient environment, water or dark atmosphere, and even in the distant numbering as to which stage of evolution they would be seen. The paleontologists of the artist's era. He translated the scientific parts of the rock records into almost anthropomorphic forms, in effect giving each of the dinosaurs the human story. Yet still as far as the reviewer was concerned there was some degree of balance in the features as questions from the audience continued to address the issue of 2001.

By the end of the presentation, the majority of the seminar audience had worked up to the effect that this new technology was to have on Hollywood. The turn at the post-production personnel was the more adventurous: they became the efficient producers. Just as it is so with

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The first of the effects shots to be manipulated was the full-daylight triceratops — and with them, the camera picked up a few of the accident stories. During the production process, out we sought out test challenges. The final scenes between the raptors and the T-Rex looked like they were a nightmare scenario. They were the consuming but after leaving there it looked like nothing was beyond our reach.

Yet for all the attention paid to the dinosaur, one effect within the film was to signal perhaps the greatest threat to the Hollywood system.

A few years ago Hollywood's legends came out of retirement to protest the colonization of the cinema: interference with the original artwork was the closest thing to "originality" anyone in Hollywood could imagine. The war was fought, and lost, by the public. History had its way, and soon everything from the life of Lincoln to Buster Keaton found a new audience whose access of opinion was no longer tightly held. It was a cultural change — that is, black-and-white. The issue died away, and the image machine began to create cinema.

Now the issue of CGI replacement appears to set a few post-late effects. With the production of *Jurassic Park*, the studio became confident of their CGI techniques that the director took the liberty of enhancing some of the story with his own. The sequence showing the main character being pursued through the air-conditioning system of the main complex entails one of the actors trying to jump through the ceiling to pass the young girl. The animal misses by chance, but the girl threatens to fall back into its snapping jaws. As the girl hangs on for dear life, she flashes a look towards her rescuer before being thrust to safety. In reality, the body belonged to a stunt woman — the look, to the actress.

There is a moment to introduce yourself to the future of effects in film. Not all the impact and hype of dinosaurs or aliens or terrorists, but in the human replacement of actors with character-generated images. Already used to great effect by Wolfgang Peta's *The Line of Fire* to remove the face of a real President to replace

it with that of an actor, this technique signals a growing area of discussion in the politics of modern cinema. As one of the camera guards proposed, "Are we then, threatened with the prospect of a sequel to *The Matrix* or *Clay* with the original cast members?"

The last Coca commercial of a year ago and Peter Panter's *Good Men Don't Wear Plaid* already showed us how cleverness could turn the manipulation of old film into new footage. But CGI promises a far more novel concept. To take pictures of long-dead actors, turn them into graphic images to be manipulated at will and giving them with the appearance of a talented mimic seems like a marketing ploy for Hollywood's dream machine. There is no longer the problem of productions being because of the ultimate death of an actor — that years hence would perhaps have seen Brandon Lee's *Blackman* make it to the screen — actor intact — through the genius of CGI. Be confident are the few players that these techniques will take over from traditional motion-control effects work that the likes of Cameron's new effects unit, Digital Domain, has restricted from the purchasing of any notable control images. Such films as co-founder of Digital Domain, ex-Industrial Light & Magic and co-creator, suggest "In three years, my digital ball will be probably with the doing things that way very more. Where we're going to make our investment is in computer technology." Like the problem of virtual reality, however, there is probably a lot of hype. But should we start taking out copyright on our images, just yet?

While in the U.S. legal personnel are already on the trail of the potential mine field, the artists and technicians at the studios are calling for compensation. Just as computers have displaced jobs in many fields, they have also created many new positions. The animated film did not replace live-action cinema. It simply split and formed its own particular medium. The members of the *Jurassic Park* team promote CGI as nothing more than a new tool for the filmmaker — innovation, yes — but no more would destroying than the invention of the steamboat. Steamboats said that they had the luxury of no one ever having

seen a dinosaur before. The design team could "get away" with errors that would never work if they were trying to illustrate a genuine inspired fossil find in close-up. Phil Tippett.

Just because we invented the two into above, it doesn't mean we designed out. Not thousands of years relationship with the. The movie title are just an abstract idea. A filmmaker is still a storyteller, and there's a moment when simply begin to bring together more individualize the process to produce their own idea.

We all know filmmaking to be an intensely collaborative process. Such a medium is also natu-

ally expensive, and that cost is just the part of a broader that perhaps the most talented of our filmmakers from over taking their dreams brought to the. Just as days in day-to-day prevented those without a spirit or from breaking art with fresh enthusiasm four hundred years ago. It doesn't mean that these tools aren't available today. We must believe that these changes in the face of cinema will serve to bring us closer to a wider market. Ultimately, the means of survival for these films come in the market that their success seem and not simply in the manner in which it is produced. The relationship of cinema to the audience is the important thing that gives worth to the medium. Whether that film shows the greatness of cinema, the computer-enhanced face of a long-dead actor, or the trade of shape and form that changes without the interaction of a performer, cinema will be the market is closed off from view?

In the future, the marketing of merchandising and special effects will take on an even greater role in the production of big-budget film. It may produce a potent cinema that suffers the survival of the fittest, but the industry personal home-made video, and personal little or less so. Whatever the future, it's going to be a demanding generation is all content of the film community, and, it is a lucky. It may even contain a few surprises.

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Source:
"High Technology Filmmaking: Behind the Scenes of *Jurassic Park*," American Film Institute Conference, Miami, August, 1994.

J. Benner, "The Beauty of the Beast," *Cineaste* 24, 1993.
J. Piqueras and Peter Gaskin, "Big," *Filmweek* vol. 23, no. 7, September 1993.

D. Gray, "In the Digital Domain," *Cineaste* 24, 1993.

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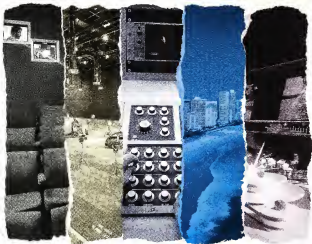
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